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ABSTRACT

This report presents the theoretical context and the actual organization of training in human development and the expressive media in the Counselor Education Program and an early child-training program. Chapter 1 includes a detailed discussion of the history and current status of expressive development in education. Expressive education responds to specific needs in today's complex educational system by enabling the child to test reality in an environment which encourages him to "try out" creative forms and to expand his awareness of them. Chapter 2 presents discussions of three forms of expression: (1) dramatic play; (2) art; and (3) creative movement. Chapter 3 contains training models for expressive education for counselors and teachers. Classroom activities and reading lists are suggested. Chapter 4 offers an extensive list of resources in child development and expressive media. (FRP)

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THE TRAINING OF EDUCATIONAL PERSONNEL IN EXPRESSIVE EDUCATION

BY

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PREFACE

At the conclusion of several years of United States Office of Education support for the development of training structures and processes in Counselor Education at the University of Pittsburgh, one additional grant was awarded in July 1974. This grant was a continuation of an EPDA/PPS Project directed toward the dissemination of what we had learned about training of professionals in pupil personnel services.

Several aspects of the training program in Counselor Education as it developed throughout these years have emerged around a congruent theme. This theme extends from the understandings of the developmental process as it affects the lives of children and the adults who work with them in both educative and therapeutic settings. It assumes that the central organizing processes in each person's life can be developed and facilitated through engagement with appropriately responsive others -- family, schools, community. Furthermore, the healthy expression of these processes, their conflicts and resolutions, is a primary dimension of adult intervention at various levels of development.

In order to train counselors and other human service specialists to recognize, understand and intervene appropriately as professionals, a series of learning experiences were developed. The theoretical context and the actual organization of training in human development and the expressive media in the Counselor Education Program and an early child-training program are presented in this report. They reflect an evaluation of our learnings, as well as the consistent contribution of support from our colleagues and others in the expressive arts. We have tried to coalesce the things that were helpful to our students, the useful learning experiences for enhancing their development (and our own learning) and some of the myriad resources that serve as vehicles in the development of expression and the expression of development. The learning for us is not finished and our own continual development with our students and in our understandings informs us clearly that further discoveries and applications are certain to emerge. This report of where we are so far may serve helpful to others in recognizing and/or continuing to develop ways of being instrumental in expressive education. We have appreciated the opportunity to explore possibilities and to grow in our own expressiveness as trainers and hope that others will discover some of the same excitement and potential in their own developmental work.

Nancy S. Elman
Susan Gross

CHAPTER ONE

THE ROLE OF EXPRESSIVE EDUCATION

Education in the mid-70's like many of the rest of the institutions in America, is undergoing a period of redefinition, responding in large part to socio-cultural as well as economic factors. One of the values that is heard in the heated debates over the directions education should take is what can be called a "back-to-basics" approach: namely, the exhortation to teach children the traditional cognitive skills. In the context of this current swing of the pendulum of values in education it may seem "out of sync" to attempt to clarify the role of expressive education. Yet in another sense expressive education may be seen as responding to the most basic element of the entire educational enterprise: the student as learner. There is nothing inherently negative in a "back to basics" approach to education but it may be that the notion that the "basics" are reading, writing and arithmetic is a rather limited perspective. The most basic element to be addressed in education is a more complex and comprehensive unit, the developing and functioning child. Educational innovators have overused this well-worn phrase to rationalize all manner of idiosyncratic educational schemes. In the present context it is utilized to suggest an assumption about education. That is, the child, who is "father to the man," constantly integrates himself into a dynamic interaction with his world and in so doing employs a range of "basic" functions for that relationship: he behaves (physically), he processes information internally through perception, affect and cognition, and he experiences the basic forms and conditions of both his own and the environment's structure. Education for "basics" then, if it is to be addressed to the basic unit of the child as learner, must provide for the full development of all of these skills. It cannot deny cognitive processes and skills as educational critics suggest may be happening but must, instead, enhance and expand these skills to include the full dimensions of the child's functioning to allow the child to incorporate them into his life. Dr. James Kelly, Dean of the School of Education at the University of Pittsburgh, suggested in his remarks to a recent conference on the Arts in Teacher Education that we need to be planning for "learning about living." In the fullest sense of the word, living requires that integration of functions that allows for the fullest development of all human potential. It is in the context of these assumptions that the role of expressive education is understood and that this report is presented.

The understandings of the implications of the expressive media (art, dramatics, movement) for education and the training models described in this report were developed over the past several years in the Counselor

Education Program at the University of Pittsburgh. During this period a grant from the U.S. Office of Education under EPDA has been available for the training of Pupil Personnel Specialists. The developments of the Counselor Education Program are reported elsewhere, but the unique context which informed this project was an effort to provide skills to the pupil personnel specialist which would support and enhance the educational effort.

Primarily the work of counselors in educational settings is in two areas. The first is direct counseling service to children, individually and/or in small groups. The second is consultant work with adults involved in those children's education, particularly teachers and other school personnel and parents. In counseling directly with children, the counselor establishes therapeutic conditions and relationships which allow children to experience and express their conflicts, fears or concerns and to develop resolutions which allow them to function more comfortably and more effectively. As a consultant, the counselor transmits his knowledge of human development and the learning needs of children to other adults in ways which facilitate the improvement of the child's total learning environment. His skills as a consultant require him to develop and demonstrate effectively, strategies which enhance the functioning of those adults, enabling them to provide learning experiences which ensure the child's continued growth and development.

The basic considerations in training for these two unique roles are the understanding of the developmental processes through which children grow and the effective ways of enhancing that development. Training in expressive education toward these two skills presumes that the adult who will work in education in these ways will come to be aware of his own development and the ways in which he can express himself. The experiential learning of counselors or teachers, integrated with cognitive understandings into professional abilities is the basic intent of that training process. The role of expressive education and training for its implementation from the body of this report. The primary training model was developed for an M.Ed. level program for counselors. Applications to aspects of a pre-service teacher training program are also included. Basic understandings of these models will also have validity in other contexts, i.e., in in-service development for teachers and other educational specialists and as an aid to parent's understandings of their child's development.

Expressive education as presented here responds to a number of specific needs in today's complex educational enterprise. These needs have particular roots in the dynamics of the urban and multi-cultural settings which have become so problematic. There are four specific needs to which this model is addressed. First, as suggested already, there is a need for a deepening of the developmental perspective which understands the manner in which each child integrates all of his experiences and the levels and structures which determine a child's current potentials for growth. Secondly, there is a need for an understanding of family and life experiences as they affect the child in school. This approach has frequently been misinterpreted as prying into the family's private life. These understandings should rather be seen constructively as the means of assisting the child in forming an integrated awareness of those elements of his life which are inextricably interwoven in reality but are organized institutionally to fragment and separate that reality.

A third need to which expressive education responds is for the development in children of modalities for communication that go beyond the verbal, rational or cognitive modalities to which we have paid such great attention. Developmentally, cognitive modalities are the last to develop in children, yet we come very quickly to demand and depend on their ordered and logical functions in education. The pre-verbal or non-verbal experiential and sensory-motoric modalities are intrinsically meaningful and satisfying (rewarding) to children, yet educators usually do not admit them since they do not as readily lend themselves to assessment or understanding until we have learned to engage children directly in those modalities.

The fourth need emerges from this difficulty. There is a need for strategies and skills for professional educators which are translatable into classroom settings that reward individuality and variability of expression. Expressive education does not require professional skills as an artist or dramatist or dancer. Each of us is in some way all of these anyway. To paint, or improvise a dramatic scene is a natural expressive modality which can be fostered in the classroom as an asset to other learnings as well as a developmentally sound aspect of children's mastery of their world. Parenthetically, expressive education aids a further need for educational and/or physical "differences" create serious difficulties for developmental progress in regular classroom settings.

The expressive arts have earned in recent years a well-deserved place in psychotherapy, particularly with young children, and their therapeutic value to counselors is considerable. This should not however, be seen as delimiting expressive media to a strictly therapeutic usefulness. The expressive therapies have a great deal to offer in the understandings of the nature of these modalities of communication, but the translation of these understandings into normal classrooms for the educational development of normal children is facilitative of the wide range of functions through which the child comes to understand and relate successfully with his world. The value of the expressive arts in this development has long been recognized in early childhood education and art, dramatic play and movement are encouraged and fostered in most nursery and kindergarten settings. The recognition of their value in elementary education is more recent, generally only acknowledged in the last ten to fifteen years. Their inclusion appears to be supported from two kinds of assumptions about education. The first assumption is generally found in aesthetic education programs; that through active participation, i.e., drawing or acting out situations, cognitive accomplishments are enhanced. This approach is largely based on Piagetan concepts of the concrete level of cognitive development of the elementary school age child. The second assumption is found in the approach that can be called psychological education; that children can not accomplish academic curricular learnings until their own personal, emotional and social realities are comfortably established. These two approaches, although frequently using language and rhetoric which suggests they are opposed, actually seem to be quite compatible in a developmental view of education. Whether the emphasis is on the personal and emotional or the academic and cognitive, it is clear that these aspects of development are highly interrelated: the child is learning how to become and becoming some kind of a learner all at the same time. While one aspect may be overemphasized, sound development through personal and cognitive approaches enhances the child's total organization of himself and his relationship to the world around him. The expressive arts provide a vehicle for both aspects of this development.

Beyond the rationale and the needs to which expressive education and the expressive media respond, several constructs which give meaning to the work need to be explored. The first of these is the developmental perspective which is implied throughout this report. In brief, a developmental approach to education is one which fosters in children a sense of personal competency. The developmental approach has its roots in the works of Sigmund Freud and Anna Freud, whose work explored primarily the intrapsychic nature of conscious and unconscious conflict. The works of theorists such as Piaget, Erickson, Kohlberg and others have extended developmental understandings to the interpersonal world in which the child integrates and organizes not only his internal processes but his experiences with the social, cognitive and object world. For each of these theorists different themes and functions emerge as significant, but consistent in their work is the emphasis on directionality in child development, on the progressive synthesis and integration of each phase of development into new levels of organization. Healthy development is facilitated by conditions and opportunities which allow the child to maximize his present capacities and potentials in ways that are not fear-provoking and that are appropriate to him. There is an inherent optimism in the developmental perspective, based on an assumption that children can develop or rediscover, in the case of minimized developmental adequacy, a progressively more integrated identity and with it more successfully engage their world. The expression of the modalities of functioning and the inherent conflicts at each level of development is an aid to that integration and a foundation for further developments.

A critical aspect in the child's development of a sense of personal competency and his ability to integrate new learnings into meaningful contexts is the child's sense of confidence and trust in his own body. There are undoubtedly many explanations for the progressive denial of the body that we find in children today, children who presumably functioned at a sensory-motor or physical level very adequately early in life. The denial of the expressiveness of one's own body is not true only of the rigidly over-controlled or inhibited body movements of a constricted child. Many very physical children often described as aggressive or "acting out" can probably be best understood as having learned to deny their expressive potential in the failure to discover a sense of mastery over their bodies, a knowledge that they can experience satisfying positive contacts with people or objects in the world. While some children have learned to inhibit or deny their body awareness, in many others this ability seems to be underdeveloped. If no one is ever responsive to that quality of their expressiveness, children and even adults simply do not develop the "antennae" which pick up meaningful cues from the body. The inability of many adults to contact expressiveness in their own bodies has led to a wide range of personal growth and "sensitization" groups and training experiences which have been highly subscribed. It is interesting to note, for example, that one of the most popular books in the "new consciousness" literature is entitled Our Bodies, Ourselves, which attempts to raise women's appreciation and acceptance of their bodies and the meaning of their physical selves.

Expressive education is addressed to the child's continuing integration of mind and body in emphasizing his awareness of what his body "knows" or "wants to say" and his ability to find ways of articulating those meanings. The body's "knowing" is sensory. It encounters space, speed, distance and the complexity of relatedness long before symbolic understandings are possible. The concrete physical presence toward these qualities of experience inform the child about who and where he is. We can understand that presence if we contact it on the sensory level without assuming that it corresponds to our experience or our constructs about experience. Expressiveness through the child's body is a dimension that adults, as well as the child, need to "see" rather than just "look at," to feel with him rather than merely direct or control.

The solid confidence in one's body might well be described as gracefulness, although the term has come to be associated with a kind of Victorian daintiness that perhaps represents the denial of the physical more than its expressiveness and even suggests a quality of perfection whose criteria are vaguely understood as undisturbing. The gracefulness in a child's physical presence is not always well coordinated and certainly is not dainty but there is a natural connectedness of the child to his body. He moves in patterns and with a style that is congruent with himself. He knows if he needs to curl up alone to contact his private space or to be in direct physical touch with another person to mutually communicate their relatedness. When he trusts this quality of expressiveness the child experiences a sense of his own boundedness and a sense of solidness and self-confidence which allows him to extend or risk at his own pace, and to discover new and more wide-ranging possibilities. Expressive education fosters this development through all of the media. The direct expression of the body in movement or dance is a part, too, of socio-dramatic play and the visual arts. One of the most successful means of introducing children to expressive art experiences is what has been called the scribble drawing, in which the child is encouraged to make wide sweeping movements with his arm and the upper part of his body that feel natural to him and then to follow that natural movement in a continuous line on the paper. This simple exercise helps children to get past the fear thay they cannot draw representative pictures and to sense that their own movement can be reflected on paper. Color, shape, line become symbolic representations of the child's growing sense of himself and the experience of artistic expression extends that discovery and its acceptance within himself. Our bodies know anger, pain, fear and loneliness as well as joy, confidence and peace and each of the expressive media facilitates the recognition and integration of these states of being and their possibilities in continued growth and development.

A dimension of expressive education that is related to the preverbal contact with the sensory and motoric functioning of the body is the concept of tension. One of the primary experiential dimensions of a child's existence is that of the movement, pace and rhythms of his body as well as his emotional or interpersonal functioning Research in psychology has explored the principle of tension in the sequence of pleasure and pain, and in studies of the effects of anxiety and stress. Part of a child's sense of personal competency is the ability to respond to and be self-limiting about seeking out tension in new stimulation or experiences, staying in that experience until his own natural limit for tension or sense of completion is attained and then to deescalate from that heightened tension in the relaxedness or satisfaction which follows.

One of the most common problems for children is the development of this kind of self-control and the awareness of the natural management of tension which allows their energies to be extended in satisfying and productive ways. The expressive media contain in the qualities of their own structure all of the dynamics of tension and release and thus become a helpful vehicle as children strive to internalize these dimensions into their own experience. Hans and Shulamith Kreitler explore the sequence of tension and relief in the arts in their study, The Psychology of the Arts (1972). They suggest that the satisfaction associated with experiencing the arts derives from their ability to absorb general tensions into the tension created in the aesthetic form or process, which enables the resolution of that tension to provide relief to both the tension in the art experience as well as the general tension in the creator or perceiver. This experience supports the notion that there is pleasure in the tension of the expressive experience when a resolution can be anticipated with some certainty.

In expressive education children have an opportunity to find form for the expression of their tensions and their curiosities. This patterning of energy is clearly noticeable in children's dramatic play. Improvisation, in which children develop or claim roles which express some concern or feeling within themselves, has a tendency to continue to its own natural resolution and each child seems to know intuitively that the theme in the dramatic play has come to its full conclusion. An excessively tension-producing situation in the drama, however, may result in an abbreviated termination, or play disruption, in which the child must withdraw from the expression while he is still aroused in the conflict or tension. Similarly, the scale of tension or conflict may become overwhelming and leave the child experiencing a kind of chaos which he is unable to resolve or bring under control. Expressive education can respond to and master these dynamics and integrate them successfully into his own functioning. Within a structure in which the child is aided in delimiting tension and relief, he is able to discover new meanings trusting that their emergence will be neither prematurely disruptive nor overwhelmingly threatening.

Along with the balance and developmental mastery of tension, the expressive arts facilitate in children the creative potentials of play. The value of play is supported in nearly all approaches to child development as one of the ways in which the child is able to extend and integrate his awareness of himself and his understandings of his world. Play is the child's natural modality of both discovery and expression and requires his full but relaxed and unthreatened concentration and energy. In play the child is free to blend fantasy with reality, to suspend the "rules" long enough to imagine new relationships and solutions to conflicts. The child is the master of his own play and in this modality is able to experience that sense of personal competency that undergirds continued development. The suspension of "everydayness" in play allows the child to express his fears, his anger, his feeling of smallness and his wish to be big, and thus to gain some control over unacceptable feelings and to experience his own impact on people and events. He can try out roles and identities in the safety of play which are not part of his everyday world. The creative element of play emerges in the child's complete absorption or focal attention in the activity and the attitude of discovery often termed playfulness. Things do not have to be as they usually are and perception is characterized by careful attention and openness and the acceptance of creative responses

to conflict or tensions. A distinction must be made here between play therapy and therapeutic play. The qualities of play which are described above can be found in both, but the situations vary. Play therapy is usually grounded in a sustained interpersonal relationship between a child or a group of children and an adult therapist on the assumption that most children's difficulties are in an interpersonal context, either as source or consequence. Generally the children in play therapy are troubled by unresolved conflicts and fears in their emotional development. They need extensive time to establish a solid basis on which to develop the confidence in first another and then themselves necessary to express and reconcile these conflicts.

Play therapy enables the child to gradually differentiate or focus the generalized or diffused sense of himself and his functioning which have resulted from the fears or conflicts. Although play therapy in the relational context intended here is usually oriented to the present, the immediate world of the child's experience, the play at times may be regressive. In regressive play the child returns, generally briefly, to an earlier level of functioning in order to work through and resolve conflicts that could not be dealt with then or to find the basis for continuing development forward from that level. Therapeutic play, on the other hand, is possible in a less structured relationship or situation. Play may be therapeutic in releasing tensions and fostering integration of every day conflicts and curiosities in almost any situation in which the child has some freedom to invent, to test out alternatives without fear of negative consequences and to sense that concerned adults will help him to maintain realistic limits. For most children, most of their spontaneous play can be characterized as therapeutic and they need little impetus to trust themselves to express their internal energy toward growth. The focusing and integration of therapeutic play moves them toward increasingly greater refinement of self-awareness and a sense of personal competence. Therapeutic play is not generally regressive although, as suggested above, the mixture of fantasy and reality and the less concretely structured thinking were characteristic of earlier aspects in the child's development. The difference in therapeutic play may not be readily apparent in the child's behavior, but is noticable in the absence of anxiety on the child's part in this more primary mode of play and his ability to shift comfortably back to more "age-appropriate" functioning. Too, he seems not so much to need the earlier form as to like the spontaneity and freedom to play that he permits himself. In short, the play facilitated in the expressive media is likely to be therapeutic and growth-producing for the child in a regular classroom setting. It can allow him to experiment with and discover new modes of expression and organize new meanings about himself and his world.

The last and perhaps the most subtle dimension of expressive education considered here is the development of the structural aspects of the child's functioning. Earlier it was suggested that one of the modalities of functioning is the experiencing of the conditions and structures of the child's own self and of the world with which he interacts. The structures and conditions of reality are experienced at a pre-verbal level and are primarily known intuitively, but they form the basic dynamics of the life patterns which the child is establishing. Psychologically, the structural aspects of development can be termed differentiation. From a diffuse, undifferentiated infantile state, the child continuously learns to distinguish

and organize aspects of himself and his world and to respond appropriately to more and more refined awareness of the dimensions of his reality. Some of the structural components which give meaning to the child's experience are those of space, time, boundaries, form, relationship, and movement (speed, pace, etc.)

The importance of awareness of one's own body and of the management of tension, described above, alludes to the formation and recognition of these dimensions. Much of our knowledge about these variables is derived through intuition and is informed only by direct experience, but it is on the basis of these intuited patterns that children generalize a set or predisposition toward further experience. We can observe this clearly in all of the expressive media. In movement for example, the structure and meaning of space is clearly observable and the extent to which children constrict or expand their personal or comfortable space is evident. Somewhere around six years old most children discover the concept of equidistant relationships in space where previously they had tended to move with less direction toward objects in the environment. The psychological and social correlates of these structural developments are directly incorporated into and reflective of the child's life patterns in relationships, in the establishment and maintenance of boundaries, and in the pace and flow of movement over time. Experiences with the graphic media reveal these same developing structures. One child will view the space on a sheet of art paper as large enough to contain many complex and interrelated forms while another will feel that the space can tolerate only a simple limited sketch. The expressive media facilitate the direct representation of the child's structuralization of experience.

Expressive education enables the child to reality test and perceive these structures in an environment which encourages him to explore those dimensions, to "try out" creative forms and to expand his awareness of them. These structures reflect the child's developing self and have no right or wrong. The primary aim of expressive education is to allow the child to begin where he is and to explore more wide-ranging experience of the potentials and the variations in these structures or life patterns which facilitate more flexibility and freedom in his interactions. It is relatively easy to visualize the competent child who functioning indicates a comfortable involvement with the structural forms, spaces and relationships and whose organization of experience frees him for continued growth. External impositions of "acceptable" structures effect little more than certain behavioral constrictions. Expressive education is one vehicle for fostering the internalized organization of structural patterns which are developmentally appropriate to the child. Art, drama and movement are not <u>about</u> experience, they <u>are</u> experience and it is in and through the experience of structures of these media that a child's structures can develop and expand over time. The derivation of the word <u>art</u> is <u>to be</u>. In the experience with the expressive media the child's own <u>being</u> is explored and he can, in the playful context of the media, become more creative in the possibilities of his structural patterns of living. Because these structural dimensions generalize to all of his life situations, successful experiences with the expressive media extend the child's freedom to grow, to learn and to maintain positive relationships with the people and objects in his world.

The role of the expressive media as presented in this section has been a general overview of the developmental perspective, the context and some of the significant concepts which inform this approach to education. The following sections describe in more specific terms the developmental

themes children frequently express through the media and training sequences for adults who would provide these experiences. The section on developmental themes is delimited to the pre-school and early school-age child. Although many of the concepts throughout this report apply to the adolescent as well, that is a uniquely important aspect of development and our understandings at this point are less well-developed. Those who work with or train personnel for work at this level will have to extrapolate from the directions in this report.

CHAPTER TWO

THE EXPRESSION OF DEVELOPMENTAL THEMES

The expressive media, specifically dramatic play, creative movement and art, are a natural form for the expression of the developmental stages in a child's growth. The following is a discussion of some not-the normal or healthful qualities of this expression. The major themes of emotional development, as they are expressed symbolically through a variety of media, are highlighted. The emotional and expressive characteristics or processes, as well as the subject matter or content specifically related to the various media, are presented in order that the reader may appreciate the ways children naturally express themselves.

DRAMATIC PLAY

Play, in a variety of forms is engaged in by children of all ages. In its most basic infantile form it involves the simple repetition of sensorimotor activities. As children begin to make creative use of play materials the stage of play is identified as constructive play. Although this kind of play is usually engaged in alone, imitation of others is a critical developmental process for the child as he attempts to master the materials and represent the world as he sees it. Dramatic or sociodramatic play involves other children. Verbal communication among at least two people takes place and is encouraged. Role play, through the mode of make-believe, is incorporated into the group activity. Children usually engage in this type of play over increasingly long periods of time, adding roles, changing roles, elaborating the theme, varying the activity but generally adhering to an "agreed upon" theme. These activities maintain both interest and continuity which are crucial factors in dramatic play.

Dramatic play is engaged in through a variety of media. Dramatic role play, puppetry, sand box play, block play, creative dramatics and play acting are just a few of the activities included under this title. Old clothing, hats, dolls, cars, trucks and other simple props representing home or community are just a few of the materials which suggest to children that it is "okay" to play.

Early play is short and simple. As children mature their play becomes more involved, prolonged and connected. Because the young child is just learning to distinguish between reality and make-believe, a distortion of reality is evident in the play. The content or subject matter of the play activity becomes more integrated with facts as children grow older. During later years games with rules and plays with scripts emerge and a new more sophisticated stage of child's play is achieved.

Two major developmental processes are evidenced in the child's dramatic play. The first is that children learn about the world by playing it. The symbolic expression of play provides opportunities for the synthesis

of learning. To the young child, dramatic play centers around significant episodes and relationships. Through his play a child reveals himself and his concepts of the world. Play helps to clarify the adult world and contributes to the child's development of a sense of empathy. As he puts himself in the place of another person he eventually learns consideration of others as well as gains an appreciation for their feelings and perspective on life. Play allows a child to feel in control of situations as well as to influence the outcome of a situation. During play things can turn out as he wishes them to be. Internal control related to ego and super-ego or conscience development is enhanced as children impose restrictions or limits, reprove and forgive during the play activity. Participation in dramatic play also helps the child to develop a sense of confidence in his own impulses. Because there are no established rules or directions and because a minimum of external boundaries exist, a child must learn to rely on his inner resources to control himself and the activity.

The following incident is an example of how sandbox play contributed to the establishment of internal control by a six year old boy. Repeatedly he constructed farm settings in the sandbox utilizing farm animals and rubber family dolls. For weeks this farm was terrorized by an invisible wolf who killed and buried the animals and people. After many sandbox sessions, accompanied by voice changes indicating a variety of roles, the people conquered the wolf, the wolf was buried and the violence level of the play decreased. The conquering of the wolf has helped the boy to feel in control of some of his own violent feelings.

A second major process of play is that it provides an outlet for complex and conflicting emotions. This form of play is an expression of the inner life of the child's impulses and affects. The cumulated meanings of feelings, wishes, thoughts and conflicts are often exposed. Dramatic play activity helps children drain their feelings and anxieties. Creative functioning through the synthesis of the inner and outer worlds, the rational and non-rational processes is encouraged. During play, children handle disturbing experiences, both verbally and non-verbally, which may not be apparent to others, but which the child cannot express in any other way. Both Freud and Erikson suggest that children reenact painful experiences which cannot be expressed in other ways, through their play.

As a toddler a five year old girl had awakened to find herself in a choppy, noisy and unexpected helicopter ride. From that time on she was extremely frightened of noise and especially avoided situations where noise could occur unpredicatably. During play sessions she repeatedly built block towers and purposely knocked them over. Over time as she became able to cause and control the noise she built towers which would fall by themselves. Eventually she gave up the ritualistic block play and utilized other materials in the play room. This type of play activity enabled her to symbolize and gain control over the traumatic experience and to free herself from her fear of unpredictable noise.

The expression of both negative and loving feelings is a function of play activity. Assertive, aggressive and destructive feelings as well as loving, caring and joyous ones are acted out during dramatic play activity. In much the same way that the adult jokes, play allows the child to reveal his feelings can as an elephant, permissibly stomp around and crush things.

Play helps the child to define social rules. Opportunities for discovering what it is like to be a baby, mother, doctor, nurse, father, policeman, wife, husband, sister, brother, or grandparent are constantly provided to children through play. Because adults unknowingly often expect children to behave in unchildlike ways, play is a golden opportunity for a child to relieve himself from this pressure. Play permits one to be "good" or "bad", grown-up or very little. Because it can also provide relief from the feelings of powerlessness and helplessness which a child naturally feels as a member of the adult world, play contributes to the child's feeling of strength.

In addition, the acquisition of social skills related to entering a group, bargaining and balancing power is aided through dramatic play interaction. Play behavior encourages children to make decisions and choices and allows opportunities for understanding the outcomes or effects of their behaviors. In this way play helps children become more cooperative, independent and responsible.

Because play allows the child to deal with symbols representing reality rather than reality itself, it contributes to his sense of mastery while encouraging him to try out his unique talents for structuring life. Pretending and make-believe make life more endurable and understandable. Through their play children stimulate each other to new wonderings and questioning. Dramatic play encourages children to share their experiences with others. As they engage in group activity ideas are pooled and children become exposed to new impressions. At the same time, play allows the child to project his own pattern or perceptions of the world. The feeling world is his alone to understand, interpret, puzzle about or make over. Through play activity the real world can become closer to him so that it is easier to deal with reality. A child will act out what is important to him. Learning to handle the problems of being little as well as discovering what it is like to be grown-up is possible and thus some of the frustrations of growing up are confronted.

Evident in play, in both simple and complex forms, are a number of developmental themes or issues. Through play children express and resolve patterns of dependency and independency. Themes related to autonomy and initiative become apparent. Feelings related to confidence, adequacy, and guilt are also expressed. Although children of all ages engage in play this paper is directed towards the play activity which emerges around three years of age. Although early play in the form of sensorimotor and imitative play is necessary before children can engage in dramatic play, the developmental themes and issues are better developed and more evident in the dramatic play activity which occurs from around three years of age through the early school years.

Three year old play is characterized by the theme of separation-individuation and the indistinctness between real and pretend. A primary content of play is related to family members and the child's relationships to them. Simple family activities, especially nurturant ones are acted out. A whole person is often represented by one aspect. That is, one characteristic of a person is selected and generalized onto the entire role being played. The nurturant characteristics attributed to the family may be extended to a non-family figure when the role arises in play. Aggression, when it appears in play, is usually represented by a non-family figure or perhaps an animal.

Diffuse excitability and fear is often an evident emotion during play activities which the child both enjoys and wants to reject. Rather than assume the baby role during play, a three year old may avoid it entirely or project it onto a doll. Some forms of ritualization are evident during play activities and events are frequently played over and over in very definite ways.

At four, play becomes a little more complex. Needs to express some things as well as the need to suppress some things are present and influence play activity. More conflict themes appear. Children's ideas or perceptions of people other than family members are expanded. Sexual differences are important by four so that masculine and feminine traits are often exaggerated in play activity. Hiding and burying, another level of the separation-individuation theme, is observable. The management of aggressive impulses, a critical developmental accomplishment is evident in the four year old's play. Domestic catastrophies are frequent and naughty children, dogs, mailmen and other community workers appear. During the play, children frequently and rapidly switch from roles representing independence to those of marked dependence, indicating the struggles in becoming more autonomous at the same time as they like some of the comfort of dependency. At this time doctor play emerges and provides opportunities for children to play out their fears and curiosities related to doctors, visits, shots, medicine, illness, physical injury and body parts.

Differences in the play themes of girls and boys also emerge. Much of the literature related to four year old play activity highlights these differences. Little research has been reported which addresses the issue of sexual differences in terms of new attitudes toward sex role development. Some of the traditional distinctions are presented below.

Everyday life is very apparent in the girls' play. Home, family and school may be the dominant content or subject. The older girl, big sister or mother is often a preferred role during the play. Disturbances or intrusion in the play activity are represented by animals or mischevious boys and are accompanied by heightened excitability. Little gun play appears in the girls' play activity. Physical play is more evident in the content of the four year old boys' play. Objects which move (trucks, bikes, airplanes, trains, wagons) or represent motion are incorporated into play activity. Traffic scenes involving policeman and accidents are prevalent. Wild animals and Indians appear frequently. Although the content or subject matter of the play is different for the boys and girls the affective themes of independence, mastery and organization of experience resolved during play are similar.

The developmental and regressive themes identified previously are still dominant in five year old play although there is a greater demarcation between reality and fantasy in the play. By now play is a more symbolic expression of sublimated aggression, frightened feelings, inner wishes, curiosities and fantasies. Behavior related to perceived adult reactions and actions appears in play. Play is marked by the efforts of the child to assimilate, comprehend or master his surroundings and experiences. Because children are now beginning to deal with abstractions, and to combine affect and cognition, more facts appear in their play.

The play of early school age children is a spontaneous expression of their individualized particular interests. Hostile joking about the opposite sex appears. There is a notable absence of parents in the play; rather

bands of peers are threatened by mysterious adults who symbolize danger. A sadistic aggressive theme becomes dominant and blood and thunder melodramas such as ambush, attack and death appear. During play, things are not what they seem to be. Hostility, for example, is expressed through language commonly referred to as "bathroom talk," Sex differences become more noticable as the boys begin to demonstrate prowess and bodily energy in most of the play and girls exaggerate qualities related to physical attractiveness. Play activity helps the child learn additional ways of expressing his feelings, fantasies, and worries. The context of the play remains the vehicle through which a child may resolve his feelings and conflicts. Puppetry and skits, short plays with scripts, as well as spontaneous play are activities for expressing concerns related to family relationships, peer relationships and community awareness.

ART

Through a variety of art media, paint, crayon, clay, collage, children also deal with their immediate concerns. As with the other expressive media, art activities encourage a child to express both his ideas and emotions.

Because it is in the experience with the art media that the child expresses his relationship to himself and to the world observation. Watching children as they create provides information related to choice of materials, parts lingered "over-painting" and restructuring of the work, or materials rejected. Exploration of the mastery or control over the materials is as important, if not more so to the child as is the final product. The nature of art materials provides opportunities for the child to be neat, messy, pleasant or violent. Issues of regression and impulse control are confronted to varying degrees because of the variety of textures and uses inherent in the media. The various art media are important to the child as they give permission to express anger, fear, hatred and joy. Whether he explores a variety of materials in the same way, i.e., cautiously, impulsively, neatly, or in different ways may be indicative of how a child uses media to explore and express his inner states and structures.

A child's level of independence may become evident as he participates in art activity. Whether he enters into the activity at his own request, or because of an adult or peer suggestion is behavior which is reflective of independent or dependent behavior patterns. The degree of involvement with the material may indicate a child's attention or concentration span. An adult can readily observe whether or not the child is involved in the activity or with the things going on with other people around him. The degree of absorption with the material may indicate whether or not the activity is a means to a social contact or an end in itself. Two examples may help distinguish between the two processes. For one month a four year old girl, just entering nursery school, went to the easel before she did anything else in school. She painted with minimal involvement. Most of her concentration was upon all the activity going on in the room. Upon completion of her painting, she was more comfortable with the situation in the room and was able to choose another activity, usually with other children, in which she became totally absorbed. By the end of her first month in school she was able to select with confidence the activity which was satisfying

in and of itself. Another child in the same classroom, by contrast, would go to the easel and completely engage himself in the media. This four year old boy would sing as he painted and seemed to disregard much of the activity of the classroom as the experience with the paints was a more satisfying expressive activity.

Another process children engage in through art activity is that of self-evaluation. Whether or not and how frequently a child is pleased with himself is evidenced in terms of his reaction to his creations. One can readily observe whether the child is critical and destructive, satisfied or proud. Needs for perfection, self-esteem and a sense of adequacy can emerge and be dealt with as a result of the evaluative process.

The child's body tempo is expressed as he works with art media. Whether his movements are rigid, tense, relaxed, purposeful, impulsive or random yields some information about his use of and control over his body.

Another process to observe with children is their attitude towards the material. The level of social maturity is sometimes indicated by this. Does he share material or is it hoarded? Are great amounts used or is the material used sparingly? Is the material used constructively or superficially? Does this activity or use of materials provide a means for confronting or avoiding social contact? One example of social immaturity observable in a kindergarten classroom occurred when a withdrawn five year old who had been cutting at a table with four other children discovered that he would have to share the paste with the others. Rather than completing his project he left the table and went to the book corner.

Through art media children can deal non-verbally with their immediate concerns, especially those related to trauma or stress. One four year old who had gotten lost in the woods during a thunder storm was encouraged to draw about his experience. He eagerly painted a picture of lightening, trees and large rain drops. As he painted he labeled the objects. It was probably his intense painting activity rather than his simple verbalizations which helped him to understand, control and obtain relief from the frightening experience.

It is not necessary to interpret symbols, color or products to successfully understand or facilitate children's art. Over time an individual child's patterns and styles can be noted. Both content and process may be understood in relationship to developmental themes. The professional should be aware of prominent developmental processes in relating to and identifying a child's expressions but the child's own interpretations and explanations are often the richest source of meaning about his inner life. Whether or not a child is dealing with normal or atypical stress situations is evidenced over time. Patterns of coping mechanisms also are identified through experiences with art media. Particular stress experiences such as birth of a sibling, separation, divorce, death, physical injury may appear in drawings as the child strives to integrate these experiences safely into his own vulnerable self-experience. The following disucssion indicates only the most general developmental stages in art expression.

Up to four years of age a child's relationship to the art media is primarily through scribbling or exploratory behavior. Sensory stimulation

and gratification is the primary function of the experiences. Between four and seven years of age a child's art becomes a record of his concepts, feelings, and perceptions of his environment. Especially evident is the representation of the relationship of body parts and anatomical parts are often drawn with more accuracy than they are recognized. Pictures are characterized by overly exaggerated details. There is a great deal of involvement and exaggeration of those things or parts with which one becomes emotionally involved. One second grade boy with a very low voice was constantly being yelled at by a "hard of hearing" teacher. Repeatedly, with clay, he constructed a huge face with an especially large mouth, and pounded it until it became flat.

Feelings and emotions are expressed on paper as subject matter. A seven year old boy entering therapy painted a picture of a stormy sea and a ship and wrote the letters SOS above it. A very warm, loving caring picture was drawn by a retarded eight year old during her final play session Flowers, birds, a bright yellow sun and a heart with LOVE written in it appeared in the painting.

Because children of this age have begun to establish some sort of conceptual organization, patterns become important in the work. It is the emergence of patterns, such as shapes, outlines, filling and shading which differentiates this stage from the previous one of scribbling. Neither color nor placement position of symbols are realistic to the child during this stage of development. Thus it is common to find a human figure larger than or higher than a tree or house. To this age child it is more important that things be expressed in the work than that an accurate representation of the relationship between the symbols appear.

Between the ages of seven and nine the child uses his art primarily to express two things; one relates to his private world of fantasy and dreams while the other is a social concern for "we-ness," action and setting. Drawings reveal understanding and interest in the world about him. Color becomes important and size and object relationships appear. Art work becomes a representation and reflection of the child's conception of space and time. The human figure is placed in relationship to a base line such as the floor or earth for the first time. Exaggerations, neglect or omissions in specific details of a picture may indicate a child's current relationship to something going on in his environment. As in dramatic play the child's developmental need to repress or suppress certain things may be reflected through omissions. One boy felt that he was constantly being "hollered at." He painted a picture of a child with a large head, and an extremely happy facial expression. There were no ears in the painting. The omission of the ears was his way of representing and coping with a very unhappy situation.

The subjective relationship of the youth to his environment is a major theme of children between nine and twelve years of age. Their work is characterized by an extreme concern for and attention to detailed imagery. Because of this concern for detail the final art products tend to lose some of the action element which was evidenced during earlier stages. The movement dominating the psychic development of this age group may, however, be represented by detailed cars in boys' drawings or horses in girls' work.

An expression of the inner self continues to be facilitated through the media. One twelve year old boy, the class scapegoat, was unable to discuss himself in relationship to his class. In a collage he drew a

picture of a lake, a diving raft and a person kicking a pebble into the water. He identified himself as the pebble, thus portraying his experience as a member of the group.

More advanced perceptual skills are incorporated into their work and art as the making of visual images can be enormously satisfying and valuable in moblilizing energies for expression. These older children may need a wider range of materials than previously as a way of extending their own possibilities although the creativity involved in extending the ways of using simple familiar materials is also encouraged. Childrens' art work at this stage will reflect the wider swings of emotions and conflicts which are surfacing in the pre-adolescent's inner states as well as his efforts to resolve these ambivalent and rapidly changing states.

CREATIVE MOVEMENT

Literature related to body movement stresses the relationship of movement to living and learning. Through self-discovery experiences in movement the child learns about himself and his environment. He expresses both his development of body awareness and perceptions of himself in relationship to others and to space. Experiences with creative movement enable him to develop an awareness of his internal physiological responses to external stimuli and in addition to express these feelings through movement activity.

A variety of materials are integrated into movement activities. Among them are music, rhythm instruments, balloons, scarves, and streamers. A child's imagination and ideas can also be incorporated into the activities, through movement in stories.

Participation in creative movement acitvity contributes to the physical and psychic integration of the individual. In addition to being able to experience one's self in pre-verbal modalities, discovery and expression of emotion is enhanced. Movement allows one to be with others in a non-threatening way and to be first imitative of and then supportive toward others with the same experience.

As the child grows he makes meaning out of his movements. He develops an awareness of sensation and the restrictions imposed from the world of others. A self-conscious awareness of moving emerges. Through movement this image of who one is becomes evident. Observation of a child engaged in body movement provides information related to body image, coordination, and body tempo. Confident body movements may be distinquished from jerky, uncertain ones. Levels of coordination in relation to body rhythm and movement of the entire body or parts of the body are also observable. Whether movements are jerky, uncertain, sluggish, even rapid, tense, contricted, free or relazed is a function of one's body image. Body movement can be awkward, tentative and angry as well as flowing, graceful and joyous.

Three major developmental themes may be identified in relationship to creative movement. Self-discovered perceptions and awarenesses relating

to 1) body experience, 2) emotional experience and 3) sharing social experiences with others are readily expressed through movement activity.

Creative movement can be an expression of how the child feels about his body-self. Different levels of development of body awareness and understanding of the relationship between parts of the body and their functions is evident during movement activities. As a child moves his attention is upon working different parts of the body. Experiences related to the body at rest and in motion develop a consciousness of control over body movement. An increase in different kinds of movement is evident as one matures. Simple movements come first: creeping, crawling, walking, jumping, stretching and running. A little later different movements may be done in combination, such as galloping, leaping, jumping and clicking feet together. As control over body movement is mastered, feelings of awkwardness, inferiority and clumsiness may be overcome. Experiences with creative movement contribute significantly toward development of awareness of one's responses to inner state and to external stimuli. For example, external rhythm, music, beat has a definite effect on body tensions, pulse, etc. Listening to music, feeling it in the body and then expressing it in dance form is an activity which develops this awareness. Materials in the environment are explored as impulse dictates their enhancement of movement.

Movement is also a non-verbal expression of emotional experiences. Without words or visual symbols dance provides an emotional release because moods may be expressed through soft, loud, fast and slow movements or sounds. Wishes, fears, needs and satisfactions may be mainfested through movement incorporated into a game or story and played out in such a way as to bring about a resolution of tension and the calm of satisfaction. Feelings contributing to a sense of awkwardness such as inferiority, jealousy, dependency, timidity, or resentment may be revealed and worked out. The young child consciously expresses emotion through his whole body while the older child can do it with a more limited movement: a facial gesture, an arm or a leg movement.

Socialization is still another process developed through body movement. Each child can be accepted on the basis of his participation in the activity rather than upon any preconceived ideas others have towards him or he has towards himself. Because there is no right or wrong way to participate or move the experiences contribute to feelings of self worth. A respect for self and individuality may be evidenced as a result of movement experiences. The growing ability to make contact with or establish a relationship with another person is a natural aspect of movement activity, indicating a level of social contact and awareness. A child may go off to a corner to work alone, seek out a partner, reach and touch others or shirk away from being touched. Acting out group themes and sharing with others develops a sense of group spirit and gives children the feeling "I belong." In situations where children are free to express feeling through music activity and movement there seem to be fewer difficulties in working out relationships among them in other group activities. As suggested earlier, basic structural variables of space, movement, tempo, tension-relief and the body-self are all involved directly in movement and the other expressive media and facilitate the child's developing sense of personal and interpersonal competency.

THE ROLE OF THE PROFESSIONAL

The following poem captures the relationship between the adult's influence and the child's creative use of the expressive media.

THE LITTLE BOY

Once a little boy went to school.
He was quite a little boy.
And it was quite a big school.
But when the little boy
Found that he could go to his room
By walking right in from the door outside,
He was happy
And the school did not seem
Quite so big anymore.

One morning,
When the little boy had been in school awhile,
The teacher said:
"Today we are going to make a picture."
"Good", thought the little boy.
He liked to make pictures.
He could make all kinds:
Lions and tigers,
Chickens and cows,
Trains and boats--
And he took out his box of crayons
And began to draw.

But the teacher said: "Wait."
It is not time to begin!
And she waited until everyone looked ready.

"Now," said the teacher,
"We are going to make flowers."
"Good!," thought the little boy.
He liked to make flowers,
And he began to make beautiful ones
With his pink and orange and blue crayons.
But the teacher said, "Wait!"
And I will show you how.
And it was red with a green stem.
"There," said the teacher.
"Now you may begin."

The little boy looked at the teacher's flower.
Then he looked at his own flower.
He liked his flower better than the teacher's.
But he did not say this.
He just turned his paper over.
And made a flower like the teacher's.
It was red, with a green stem.

On another day,
When the little boy had opened
The door from the outside all by himself,
The teacher said:
"Today we are going to make something with clay."
"Good!," thought the little boy.
He liked clay.

He could make all kinds of things with clay:
Snakes and snowmen,
Elephants and mice,
Cars and trucks--
And he began to pull and pinch
His ball of clay.

But the teacher said:
"Wait!" It is not time to begin!"
And she waited until everyone looked ready.

"Now," said the teacher
"We are going to make a dish."
"Good!" thought the little boy.
He liked to make dishes,
And he began to make some
That were all shapes and sizes.

The teacher said, "Wait!
And I will show you how."
And she showed everyone how to make
One deep dish.
"There," said the teacher,
"Now you may begin."

The little boy looked at the teacher's dish.
Then he looked at his own.
He liked his dish better than the teacher's.
But he did not say this.
He just rolled his clay into a big ball again.
It was a deep dish.

And pretty soon
The little boy learned to wait.
And to watch,
And to make things just like the teacher.
And pretty soon
He didn't make things of his own anymore.
Then it happened
That the little boy and his family

Moved to another house,
In another city.
And the little boy
Had to go to another school.

This school was even bigger
Than the other one.
And there was no door from the outside
Into his room.
He had to go up some big steps.
And walk down a long hall
To get to his room.

And the very first day
He was there,
The teacher said:
"Today we are going to make a picture."
"Good!m" thought the little boy,
And he waited for the teacher
To tell him what to do.
But the teacher didn't say anything.
She just walked around the room.

When she came to the little boy
She said, "Don't you want to make a picture?"
"Yes," said the little boy.
"What are we going to make?"
"I don't know until you make it," said the teacher.
"How shall I make it?" asked the little boy.
"Why, anyway you like," said the teacher.
"And any color." asked the little boy.
"Any color," said the teacher

"If everyone made the same picture,
And used the same colors,
How would I know who made what.
And which was which?"
"I don't know," said the little boy.
And he began to make a red flower with a green stem.

--Helen E. Buckley
(undated mimeograph)

Although the expressive media are a natural expression of the child's growth and development, the fulfillment they provide to a child can probably only occur under the guidance of a caring adult. The two major contributions by the professional to the expressive process seem to be in structuring and maintaining an environment conducive to spontaneous and creative expression and in establishing supportive and empathic relationships with each child.

Structuring, a planned way of introducing the child to the media as a form for self expression, is a critical role of the adult. Many factors enter into creating a warm, accepting environment. The structuring of a room and its contents should be done prior to a child beginning and should be reflective of the goals of expressive education. A well planned room with flexible space encourages expressive goals to be achieved with minimal direction from the adult to the child. Interaction between the child and the media becomes the primary focus of the experience.

A warm, accepting environment says to the child that he is unique, accepted, possesses the capacity for self-growth and has many important ways of expressing himself. Processes related to independence, autonomy and initiative are encouraged when the materials the children may use are placed low, within their reach, and on open shelving so they are free to make their own selections. Although the adult has already limited and directed the child's choice of materials by placing specific materials on the shelves, the child is able to select the type of materials which will provide the most satisfying means of expression at that time.

Space for working privately and in small groups with peers without interruptions or interference from others is an important adult consideration in structuring the room. This allows a child to become involved in an activity at his own pace. Flexbility in the organization of the room is critical in setting up and maintaining a safe and healthy learning environment. Block building may get very expansive and need more space; many children may be involved in the housekeeping or dramatic play activity or a child may wish to use the puppet screen or easel all by himself.

The adult task of explicating limits and boundaries, especially those related to safety and respect for others is more easily done through a well planned room. When materials which are inappropriate or unsafe for the children are placed out of sight and out of reach there is little reason for the adult to interfere in the child's selection of materials. One seven year old boy in play therapy seemed to become over-stimulated by paints from the room and the sandbox became a much more satisfying medium for him. It was not necessary to use any verbal exchange for redirecting behavior. Rather, it became the responsibility of the child, within seemingly appropriate limits to find a different, yet appropriate medium to work with successfully.

The working areas, tables or floor space should be conveniently located near supplies so that the child's material needs are close at hand.

Many accidents and much confusion may be eliminated simply by limiting the distance for the child's movement around the room. Children who are involved with a medium tend to have more satisfying experiences when they are able to work away from the traffic patterns of other people. Areas for the different media; painting, dramatic play, block play, sandbox paly and movement should be distinct from each other and provide enough space for full absorption into the activity. Older children in a classroom setting also need materials for expressive activity to be accessible but in a controlled space in the room so that activity in that area can be set off physically, as well as in terms of rules and norms for behavior, from other work areas.

Most children absorbed in the creative process will work with a theme or material until they become emotionally satisfied with it. Some children fear that they will lose control of themselves in their expression and they may become threatened, frightened, and regressive. A crucial adult responsibility is to watch closely for this process and be available to lend his more secure ego to safely help the child reestablish his own ego-control. It is very reassuring for the child to know that the adult will not allow him to hurt himself or others or to become overwhelmed with uncontrollable feelings. An environment which reflects organization and planning is one which contributes to the child's sense of organization and competency.

Because individualization is important and so that each child feels that his expression is something unique and meaningful to him, it is important for the room to be ready and fresh for use each time the child comes to it. Someone else's creations, unfinished work or messiness may be interfering to the child. Confusion, dependency and delay are inhibiting processes which can easily be avoided. An environment which is relaxed and comfortable, rather than chaotic or rigid, provides encouragement for a child's creative use of the expressive meda.

The second critical function of the adult is establishing a relationship with the child which reflects empathy. The counselor and teacher needs to be alert to recognizing and reflecting the feelings that a child may be expressing through his interactions with the media. This can be done in such a way that it sociaizes awareness or insight into behavior and feelings rather than appearing judgmental or cirtical.

When children are engaged in the expressive process an adult's instrusions upon the child may be interruptive or inhibiting. The adult can, however, use the opportunity to observe the behavioral processes described in the previous sections of this paper and to reflect back to the child the affective themes, providing a context for developing awareness in the child's personal frame of reference. For the adult who believes in the child's capacity for self-growth, listening accurately and empathically conveys to the child his belief and his availability to be with the child supportively as he accomplishes this growth.

Affective themes, developmental stages, concepts and perceptions are all revealed through the expressive media. As children need help the adult can frequently help them to help themselves. Discussion with the child to help him solve his own problems or expand his own idea promotes greater independence and autonomy than telling him how to do something, as the poem above so dramatically states.

Children frequently and spontaneously wish to discuss their involvement with the media. Facilitative comments or questions related to creative expression are those which reflect recognition of the child's involvement, growth, learning and expression. The adult's verbal communication, language and style may be needed to maximize communication with children engaged with media. Frequently it is more facilitative to growth if the child's words or grammar are used during clarification and reflection. Non-verbal gestures are also effective in communicating understanding and concern.

There are a number of personal qualities which aid this aspect of the professional's relationship with the child. It is important that the adult be emotionally responsive to the children. This implies taking pleasure in successes as well as being supportive of troubles and failures. Being sensitive to feelings and qualities of thinking implies that one is listening in order to understand the personal meaning attached to the activity. An appreciation and respect for uniqueness and individuality is a value portrayed by the mature adult engaged in expressive education.

A capacity for exercising control and maintaining limits without being threatening is another characteristic of the mature professional. When directions are presented clearly, simply and in positive terms (the do's rather than the do nots) a child is better able to internalize the control and comfortably utilize the appropriate behavior. Equally important, the adult becomes a role model whose respect for limits and ability to accept expression of a wide range of ideas and feelings without being frightened, angry, or overwhelmed, conveys to the child that he too can become more secure in his expressiveness and more competent to cope with himself and his reality.

The responsibilities of the adult in facilitating expressive education are complex and the development of the skills described above is best done sequentially and over an extended period of time. The next sections of this paper presents two models in which educational personnel can be trained for this role.

CHAPTER THREE

TRAINING MODELS IN EXPRESSIVE EDUCATION

The role of expressive education and some of the developmental processes exemplified in children's experiences with the expressive media have been presented in an effort to overview this important aspect of education. Experience with this approach suggests that it is valuable in a variety of situations and can be introduced as a positive learning experience by facilitative adults. The reality, however, is that most adults in educational settings do not feel able to engage children in developmentally appropriate experiences with the expressive media. The two training programs reported below have attempted to address this problem by providing structures and sequences of learning at the pre-service level to equip educational personnel to employ these skills. One is a master's level program for counselor-consultants. The second is an undergraduate teacher training program in which some of the experiences developed in the counselor training program have been adopted. Both of these programs are organized flexibly enough to support modifications and innovations which have been and continue to be valuable in improving the training process. Many of the training experiences can stand alone and have potential for in-service staff development and other training programs for educational personnel. They are presented here as complete programs, however, in order to convey the sequences and processes of learning that are as important as the specific content or curriculum of any training experience.

COUNSELOR EDUCATION

A sequence of learning experiences for Human Development Specialists at the Master's level has evolved over the past several years in the University of Pittsburgh Counselor Education Program. The inclusion of this sequence reflects a number of developments in the training of educational personnel. First, the Counselor Education Program has been approved by the Pennsylvania Department of Education to certify elementary level counseling specialists. In addition, the role of the counselor and learning consultant at the elementary level has increased in recent years and will be mandated upon the passage of mandated Guidance Legislation currently under consideration in the Pennsylvania State Legislature. Most importnatly, the crucial significance of programs at the pre-school and elementary level which are responsive to the developmental needs of young children cannot be overestimated. A wide variety of both practitioner and critics of American education have emphasized the implications of sound educational practices in the early years for many aspects of later development and the concepts in human development to which expressive education is addressed have been presented earlier in this report.

Counselors and other pupil personnel specialists who would lend expertise to expressive education programs need to develop a number of sophisticated understandings. Central learnings in this area include:

1) basic dimensions of human development,
2) the vehicles or media through which these developmental needs and processes are expressed and
3) professional skills which can facilitate the child's development in counseling or therapeutic relationships as well as in basic educational structures and processes.

The sequence of work described herein addresses these issues. The curriculum has evolved from a number of pilot efforts that have been designed to meet specific student needs over the past three years. The timing of these experiences in the Program may vary and many students move into and out of the sequence as specific needs or directions emerge in their overall professional development. Nevertheless there is in the sequence a natural evolution which combines experiential learnings with cognitive understandings and fosters their integration into behaviors and skills necessary for implementation in a professional role. The components of the sequence are presented here as they reflect that evolution. They include both on-campus study and field-based practicum.

A. Core Seminars

Core seminars in the sequence include the following:

a) Human Development (required of all M.Ed. students)
b) Expressive Media in Education
c) Play Therapy
d) Counseling with Parents

B. Supportive Seminars

A number of additional seminars or mini-courses are offered within the Program (generally at the request of students) which both intensify and extend the learnings in core seminars. These are typically on an elective basis and include:

a) Adolescent Psychology
b) Use of Media in Adolescent Groups
c) Development of Affective Curriculum
d) The Urban Culture, the School and the Family
e) Counseling with Families
f) Psychological Testing and Diagnostics
g) Social Systems and Consultation

Additionally, a number of presentations and brief workshops are available to Counselor Education students through the year which further extend understandings in this area. For example, conferences on art therapy, drama and child development in which prominent national and local trainers participated were held in Pittsburgh during the past year and made available to Counselor Education Students.

C. Field Based Experiences

Concommitant with the on-campus seminars, each Master's student works weekly in a field practicum (or during full-time summer enrollment in the evening program.) Students emphasizing the human development specialties usually work in at least one early childhood or elementary setting. Field-based activities may include the following:

1) Directed observation related to specific seminars
2) Supervised counseling using expressive media, i.e., play therapy (individual and group)
3) Supervised consultation with parents and teachers
4) Development of pilot projects in field placement i.e., affective education.

D. Integrative Experience - the tutorial

A written tutorial is required of all Master's candidates. Students in the human development sequence may use this experience to develop under advisement an integrated conceptualization based on analysis of their theoretical and practicum learnings.

The four components of the Human Development sequence presented above reflect vertically, the variety of content and learning experiences which can be provided to students in the Master's Program. The horizontal organization of this sequence is over time and is based on the critical training assumption that knowledge and cognitive development must proceed along with but not far ahead of opportunities for practice and skill development and that there is a need for both of these to be examined and integrated. A simple diagram of the sequence for one student is presented below (figure 1). Variations in both the components themselves and their temporal placement in the program are expected based on the diverse background of experiences and learnings of the students.

The Core Seminars

In order to further specify the training sequence, a description of the curriculum for each of the core seminars in the sequence is presented below. The remaining components of the sequence are available in descriptions of the Program's Master's degree competencies.

1. Seminar in Human Development

The seminar in human development is one of the experiences required for all M.Ed. candidates during the first phase of the program. The basic assumptions for the seminar are: 1) An understanding of the continual psycho-social development of the person throughout the life cycle is a basic parameter from which to conceptualize the counseling role and function. 2) A meaningful understanding of the developmental processes must proceed from awareness of the unique organization of one's personal developmental experiences to the variations in individual development of others. 3) The impact on later development of the formative phases (infancy through the early school years) is sufficiently significant to require the major focus of the seminar.

FIGURE I

A Typical Human Development Specialist Training Sequence (M.Ed. level)

Counselor Education Program - University of Pittsburgh

Component	Program Phase			
	1	2	3	4
Core Seminars	Human * Development	Expressive Media in Education	Play Therapy	Counseling with Parents
Supportive Seminars	Counseling * Pre-practicum	Adolescent Psychology	Affective Curriculum Development	Consultation and Social Systems
Field Based Experiences	Directed * Observation	Supervised Counseling* Supervised Consultation*	Supervised Counseling* and Consultation	Termination of * Supervision
			Development of School Project	Implement and Evaluate School Project
Integrative Experience	———	———	———	Tutorial*

* = Required of all M.Ed. Students

4) The wide variety of psychological as well as socio-cultural conditions within which affective, cognitive and social development occur necessitates that students be encouraged to develop and accept a broad perspective of "normal" or "healthy" developmental processes.

Based on these assumptions, the curriculum for the seminar is organized to include a variety of experiences and learnings. The basic framework is taken from Erikson's conceptualization of the developmental stages. Each level of development is explored through the following vehicles: a) a classroom exercise designed to make students aware of their own expression of the major modalities of development appropriate to their adult identity, b) discussion of major aspects and issues of development in the phase with an emphasis on structural similarities and sociocultural differences, c) directed observation of children in each phase, emphasizing the variety of ways in which children cope with developmental themes and the students' ability to understand and respond to these developmental processes in children. Thus, for example, in studying the first two years of life, students are introduced to the interpersonal modality of "taking" and "holding on." Typical experiential sessions have included a blind walk exercise and feeding and being fed baby food. Students explore their own feelings of trusting, of being taken care of, in order to focus their own responses and to become aware of the interrelationship of early childhood modalities and adult interpersonal modalities. Socio-cultural dimensions of this phase are presented - i.e., early mothering experiences, maternal deprivation research, cultural variations in feeding and weaning and their possible psychosocial effects. Students are required to do an observation of a child in a realistic situation and write a paper exploring their learnings. Lastly, the implications for intervention (therapeutic and/or educational) are introduced. Conditions which facilitate development around these issues are explored so that students are able to see the translation of theoretical insights into interpersonal situations with children.

As later stages are introduced emphasis is placed on development as an emergent process rather than a series of discrete stages. The interrelationship of each early childhood modality and their reemergence and reintegration in adolescence is explored so that students can come to see maturation and the development of ego-identity as a process which can be facilitated rather than view childhood problems as irrevocable mistakes to be coped with. Readings in the seminar include theoretical resources and a variety of fiction, poetry and drama which captures various aspects of human development. Students are encouraged to read several of the selections and to discuss their reactions as ways of further understanding the intensity and the complexity of developmental processes. A reading list for the seminar is found below:

Typical classroom activities in this seminar might include:

1. Introduction to developmental perspective
   Experience: Sentence Completion Autobiography
2. Basic trust versus mistrust
   Experiences: Blind Walk
   Feeding and being fed baby food
3. Autonomy versus shame
   Experiences: Finger Painting
4. Lecture/Discussion: Separation-Individuation
   Dependence and Independence in early years especially within family and in pre-school settings.

5. Initiative versus guilt
   Experiences: Block design activity
   Money exchange exercise
6. Lecture/Discussion
   Oedipal development - the superego, control, fantasies, etc.
   Relationship to cognitive development
7. Lecture/discussion: Piagets theory of cognitive development assimilation, accommodation, concrete and formal operations, synchronicity and social-emotional development
8. Latency - industry versus inferiority
   Experiences: games
   school stories
   emphasis on entry into school, social group development, increasing extension from home, developing notions of work (i.e., carerr development in elementary school), conflicts in the pre-adolescent's physical and emotional changes
9. Family constellation
   Experiences: draw a family
   birth order discussion group
   emphasis on Adlerian view of life style, i.e., sibling position, Interpersonal styles and conflicts in families and their effects on development and socio-cultural differences in family constellations and functions
10. Adolescence
   Experiences: identity collage
   paper and pencil conversations (parent and teenager)
   emphasis on the continuity of earlier phases of development and adolescent conflicts, the nature of the conflict between the adolescent and his family, the adolescent in school, difficulties and challenges in the counseling of adolescents.

Several brief films are useful at various points in the seminar to illustrate particular aspects of development. These include:

"The Development of the Child"
Part I - "Infancy" Harper & Row, 1972, U.S.
Part II - "Cognition" Harper & Row, 1972, U.S.

"Rock-a-gye-Baby" Lifetime Film Corp.
stimulation and deprivation in early development
43 W 16th Street, New York, N.Y. 11010

"Piaget's" Development Theory" Davidson Films, 1967, U.S.
1. "Constancy"
2. "Classification"

Dreikur's "Individual Psychology: A Demonstration"
Adlerian perspective in counseling with a parent, her son and his teacher
American Personnel and Guidance Association, Inc.
1607 New Hampshire Avenue, N.W. Washington, D.C. 20009

READINGS

Anthony E.J. & Benedek T. (eds.) "Parenthood"; Its Psychology & Psychopathology, 1970, Little

Axline, Virginia M. Dibs in Search of Self; Ballantine (pap)

Bradbury, Ray. Dandelion Wine; Bantam (pap)

Brazelton, T.B. Infants and Mothers; Dell (pap)

*Carbonara, Nancy. Techniques for Observing Normal Child Behavior; 1961 University of Pittsburgh Press

Cole, Larry. Street Kids; Ballantine (pap)

Coles, Robert. Children of Crisis; Dell (pap)

*Erikson, Erik. Childhood and Society; 1964, Norton, (pap)

Freud, Anna. The Ego & the Mechanisms of Defense; 1967, University Press

Golding, William. Lord of the Flies; Putnam (pap)

Greenberg, Jo Ann. In This Sign; Avon (pap)

Greenfield, Josh. A Child Called Noah; 1973, Paperback Library, (pap)

Hannerz, Ulf. Soulside: Inquiries into Ghetto Culture & Community; 1969, Columbia University Press, (pap)

Joseph, Stephen. The Me Nobody Knows; Children's Voices From the Ghetto, Avon, (pap)

Ladner, Joyce. Tomorrow's Tomorrow; Doubleday, (pap)

Lewis, Richard, (ed.) Miracles: Poems by Children of the English Speaking World, 1966, Simon & Schuester.

*Maier, Henry W. Three Theories of Child Development; 1969, Harper & Row Publishers

Mills, Nicolaus. Comparisons: A Short Story Anthology, 1972, McGraw Publishe

Potok, Chaim. My Name is Asher Lev; Fawcett Work, (pap)

Salinger, J.D. Catcher in the Rye, Bantam, (pap)

Satir, Virginia M. Peoplemaking; 1972, Sciencer and Behavior

Silverstein, B. & Krate, R. Children of the Dark Ghetto: A Developmental Psychology, Praeger, (pap)

Spock, Benjamin. Raising Children in a Difficult Time; 1974, Norton

Stone, L.J. & Church, J. Childhood and Adolescence; A Psychology of the Growing Person, 1964, Randon

Warner, Sylvia. Spearpoint; Teacher in America, Random, (pap)

Wright, Richard. Native Son; Harper & Row, (pap)

Wyden, B. & Harrison, R. The Black Child; 1975, Wyden

*required readings

2. Expressive Media in Education

This seminar is developed to familiarize students with the media through which children (and others) naturally express themselves, particularly art, drama and movement. It is based on the following assumptions:

1) The expression through play and fantasy of developmental themes is a natural vehicle of children's growth.
2) The qualities of several expressive or creative media are particularly facilitative of emotional working through of developmental themes as well as of diagnostic value in understanding children's feelings, needs, fears, etc.
3) In order to create experiences for children with the expressive media, students must discover their own particular response to those media, their potentials and their limits.
4) The expressive media are appropriate to a variety of situations in which personal expressiveness enhances growth and development including the classroom, and in group or individual work with young children, adolescents, and families.

Thus this seminar is directed toward students' discovery of the experience of expressive media and the developmental phases and themes which may be expressed through them. Emphasis is placed on the normal or healthful qualities of this expression rather than a pathological or "abnormal" approach. Thus, for example, the class will deal with the Draw-a-person type "projective" but we look for the emotional and expressive characteristics of such drawings. Discussions of various classroom activities focus on the individual's experience as well as on the quality of the group's functions, particularly in order to develop student's abilities to talk with others in a way that enhances the expressive experience through sharing.

Along with the specific media, the seminar also focuses on the role of the adult in creating this type of experience. Students develop and pilot with the class media experiences which they design for a specific group or purpose in order to discover their own strengths and potentials. Ways of introducing expressive media experiences to teachers and other school personnel for classroom settings are also developed.

The expressive media thus serves as the basis for a wide variety of learnings for human development specialists and students' experiential learnings are the primary focus. Although this seminar is primarily to aid experiential, a brief current bibliography is provided and several brief handouts are used in classroom discussions. The bibliography is found below. Media included in the seminar are:

1) Art - exploration of the plastic media; crayon, chalk, finger paint, tempera and clay. The properties of the media and the kinds of feelings associated with each are noted. Students particularly emphasize their own responses to both process and product. Various techniques are demonstrated such as doodle sketches, group art productions and collages, directed experiences with clay, picture exchanges. Along with their own experiences, students do expressive art work with children with whom they are working or in their field site. Planning and follow-up discussions are held in the class. A variety of guides and checklists aid observation of children's art work are reviewed.
2) Dramatic play - exploration of themes and styles in dramatic play, such as doll play, puppetry and psychodrama. A variety of warm-up and structured activities are demonstrated: sculpturing, mirroring, dramatic games, vegetable puppets and other simple puppetry construction, paper and pencil dramatics. Specific emphasis is placed on developmental phases in children's socio-dramatic play as a reference point for understanding spontaneous as well as directed dramatic play.
3) Movement - exploration of the body as the most primary expressive dimension, through rhythm, dance and music. The natural relationship of body movement to dramatic play is emphasized. Students' own experiences generally are difficult ones initially and ways of overcoming the restrictions we have learned to place on physical expressiveness observed in young children. Exercises are demonstrated which facilitate expressive movement of various parts of the body, one's body alone, movement in space, rhythm, relaxation in movement (especially for adolescents and adults), movement and imagery associated with music. The film "Looking for Me" is shown as a stimulus to the development of student designed and conducted activities.

Several films are useful as adjunct stimulation to student development and may be shown in response to specific class interests. These include:

"Children and the Arts: a Film about Growing" - Sources for these and other films in Expressive Education are found in Chapter IV
"We'll Show You What We're Gonna Do" - art experiences of multiply handicapped children
"Looking for Me" - dance therapy for normal and autistic children
"Children Who Draw"
"Crayon"
"Children are Creative"

A BRIEF BIBLIOGRAPHY OF RECENT WORKS IN THE EXPRESSIVE MEDIA

Di Leo, J. Children's Drawings as Diagnostic Aids (1974)

Gardner, H. The Arts and Human Development (1973)

Gould, R. Child Studies Through Fantasy (1972)

Kellogg, R. Analyzing Children's Art (1970)

Dramer, E. Art as Therapy with Children (1971)

Lyddiatt, E. Spontaneous Painting and Modeling (1971)

Milner, M. On Not Being Able to Paint (1967 - 2nd Ed.)

Rhyne, J. The Gestalt Art Experience (1974)

Smilanski, S. The Effects of Sociodramatic Play on Disadvantaged Pre-school Children (1958) (an oldie but goodie)

Way, B. Development Through Drama (1967)

3. Play Therapy

This course is designed to follow and build upon the seminar in Expressive Media in Education. It is intended to translate understandings of the diagnostic and expressive potentials of specific media into the counseling relationship known as play therapy. Play therapy clients are defined as those children whose developmental progress appears to be blocked or unsatisfying, usually in relationship to school and/or home situations with accompanying limitations of ego development and selfacceptance. The need for strong support systems for these children outside the play room is clarified, although the therapeutic intervention is the focus of this seminar. In conceptualizing the structures and processes of play therapy, primary emphasis is placed upon the importance of the unique relationship between adult (counselor) and child (client) which facilitates a working through of developmental themes and issues. The quality of the limits and boundaries of a therapeutic relationship and the concommitant freedom to express conflicts and explore resolutions is assumed to be a critical learning.

As with the other seminars in this sequence, a combination of affective (experiential) and cognitive learnings is planned. Students are expected to explore a variety of theoretical conceptualizations of the process of play therapy and these are discussed in class. Attention is also paid to students' awareness and development of their own styles of relating to children, to various expressive media in the play therapy room and to limits and controls in the therapeutic relationship. It is expected that students' in the seminar will have begun to work with children and will thus be relating learnings to parctice and vice versa. Topics usually covered in the seminar include the following:

A. The structure of play therapy -
the situation, space and material. Students design and equip an "ideal" play room. Discussion relates to both personal style ans to potential inherent in spaces and materials.

B. The process of play therapy -
the goals, establishment and maintenance of the relationships, the limits in the therapeutic relationship, especially time. A play session workshop is used which focuses on role development and skills. Common situations and themes that arise in play sessions are presented and alternatives explored; i.e., dependence-independence, controls, inhibitions, aggressions and fears, sexual identity, socio-cultural differences.

C. The "play" in play therapy -
the play of the child in the relationship-what does it indicate to the counselor? How is the counselor involved? How can ego development and integration be fostered and recognized? The role of play and fantasy in healthy personality development is explored through readings and observations. Specific dynamics of play in the counseling relationship include:
1) emotional, motoric and cognitive aspects of play
2) play in relation to verbal expression
3) affect in play
4) the "self" in the play situation
5) primary versus secondary thinking processes - the recognition of fantasy and reality in ego development
6) play disruption and completion as emotional indicators

Specific readings around these topics include Taft (limits), Hartley, Frank and Goldenson (play in personality development), Erikson (toys and reasons), Anna Freud (ego development).

D. Play groups -
Differences between individual and group work in selection of children, structure of situation, potential interactions, counselor's role, goals, etc. Differences between developmental approaches to counseling and behavioral management approaches are considered briefly (although specific skills in this approach are beyond the scope of this seminar).

E. The goals and definitions of therapeutic development -
Theroetical and personal definitions of the desired outcomes of play therapy are addressed. Specific issues include:
1) sense of self
2) ability to make developmentally positive choices
3) ego-syntonic resolutions of developmental conflicts
4) ability to seek out and maintain positive relationships.

Discussions include indicators of these developments, their appropriateness to specific situations, their individual meanings to students. Termination of play therapy and relationships to family and/or school are also emphasized.

PLAY THERAPY READING LIST .

*Axline, V.M., Play Therapy: The Inner Dynamics of Childhood, New York, Houghton Mifflin Company, 1947.

Axline, Dibs: In Search of Self, Boston, Houghton Mifflin Company, 1965.

Baruch, D.W., One Little Boy, New York, Dell Publishing Company, 1964

Berlin, I.N., and Szurek, S.A. (eds.), Learning and Its Disorders, Palo Alto, California, Science & Behavior Books, 1965.

Bower, Eli M., Fostering Maximum Growth in Children, Washington, NEA, 1965.

*Dinkmeyer, D.C., Child Development: The Emerging Self, Englewood Cliffs, New Jersey, Prentice-Hall, Inc., 1965.

Ekstein, R., Children of Time and Space of Action and Impulse, New York, Appleton-Century-Crofts, 1966.

Freud, A., The Psychoanalytical Treatment of Children, New York, Schocken Books, 1964.

Freud, A., Normality and Pathology in Childhood: Assessments of Development, New York, International Universities Press, 1965.

**Ginott, H.G., Group Psychotherapy with Children: The Theory and Practice of Play Therapy, New York, McGraw-Hill, 1961

Ginott, H.G., Between Parent and Child, New York: MacMillian, 1965.

**Hartley, R.E., and Goldenson, R.M., Children's Play, New York, T.Y. Crowell Co., 1957.

Haworth, M., Child Psychotherapy, New York: Basic Books, Inc., 1964.

Haymas, Jr., J.L., A Child Development Point of View, Englewood Cliffs, N.J., Prentice-Hall, 1955.

Josselyn, I.M., The Happy Child: A Psychoanalytic Guide to Emotional and Social Growth, New York, Randon House, 1955.

Lowenfeld, M., Play in Childhood, New York, John Wiley and Sons, 1967.

Maier, H.W., Three Theories of Child Development, New York, Harper & Row, 1965.

Moustakes, C.E., Children in Play Therapy, New York, McGraw-Hill, 1953.

**Moustakas, C.E., Psychotherapy with Children: The Living Relationship. New York, Harper and Row, 1959.

Mussen, P.H., The Psychological Development of the Child, Englewood Cliffs, N.J., Prentice Hall, 1963.

Piaget, J., Play, Dreams and Imitation in Childhood, New York, W.W. Norton, and Co., 1962.

**Required Reading

4. Seminar in Counseling with Parents

This seminar is developed on the assumption that there are unique aspects to counseling which involves the parents of young children who are experiencing developmental difficulties. Sepcifically, those aspects derive from the developmental nature of the parent himself and require an understanding and an appreciation of the concerns and needs of parents. The dynamics of parent-child interaction which can be improved for young children often depends heavily on the counselor's facilitation, which in turn depends upon the counselor's ability to help parents to further differentiate in their own development. Too often counselors of young children fall into the trap of blaming all of the child's problems on negligent or faulty parenting. Further exploration often reveals, however, that the parents are both concerned and well-intendend and are mystified by their "failure" and their lack of solutions to the failure.

This seminar addresses these issues, first, by developing in the counselor an awareness of some of the needs of parents and second, by facilitating understandings and skills which enable the counselor to enlist the parent as an ally in the child's development rather than as an adversary. Several models from working with parents are explored as alternatives for future use. The course involves both experiential and cognitive learnings with specific class sessions designed or modified to meet the group's needs. Topical development generally includes the following:

1) Parenthood as a "developmental phase": the psychological, sociological, economic and cultural dimensions of becoming and being a parent
2) Psychodynamics of male and female roles in the family and their relationship to various developmental phases and issues
3) The relationship of the parent to the schools
4) Issues that can create guilt and anxiety in parenting i.e., discipline affection, sibling rivalry, the single parent experience, "acting out," death, socialization and religion
5) Techniques for interviewing parents - emphasis on establishing an alliance between counselor and parent; how to obtain helpful information without making parents defensive
6) Issues in counseling parents - emphasis on interrelationship between personal development of parents and the improvement of parent-child relationship; how to decide on goals and functions of counseling relationship.

Seminar experiences correlating with these topics include the following:

1) Role playing - class develops and enacts vignettes involving: a) parents and child, b) parent and teacher, c) parent and counselor, d) parent-child and counselor, etc.
2) Actual interviews with parents - written assignment and class discussion based on in-depth interviews of at least one parent
3) Biography of students' parents, shared anonymously; exploration of students' ideal parent image (for themselves and others) with emphasis on alternatives and acceptance of diversity of parenting styles
4) Simulation of a variety of parent groups, including the well-known Parent Effectiveness Training, the "parent school" group, behavior management training groups.

Recommended readings for the seminar include:

*Anthony, E.J. & Benedek T. eds, "Parenthood: Its Psychology and Psychopathology" (1970), Little

Satir, Virginia, Peoplemaking, (1972), Science and Behavior

Ginott, H., Between Parent and Child, (1973) Avon (pap.)

Ginott, H., Between Parent and Teenager, (1973), Avon (pap.)

McBride, A.B. The Growth and Development of Mothers, (1975) Harper and Row (pap)

Brocher, T. "Parent Schools" (handout), Group for the Advancement of Psychiatry (GAP) (Community of Public Education) The Joys and Sorrows of Parenthood.

Speers, R.W., "Recapitulation of Separation - Individuation Process when the Normal Three Year Old Enters Nursery School" McDevitt, J.B. & Settlage, C.F., Separation-Individuation New York, International Universities Press Inc., 1971.

Winnicott, D., The Child, the Family and the Outside World, (1970) (pap)

"The Family Constellation of the Elementary Child" - Elementary School Guidance and Counseling Journal (handout)

Form for Developmental Interview with Parents (handout)

"Families of Autistic Children:" (handout)

"Interviewing Parents" from Psychiatric Evaluation of Children (handout)

Some useful films for the seminar are listed below. There are many others which also convey to students concepts basic to the counselors work with parents.

"Angry Boy" - work with parents of a nine year old who steals
Emotions of Every Day Living Series, Mental Health Film Board, distributed by International Film Bureau

"Shaping the Personality" - mother-child relationships
Produced by Rene A Spitz, M.D. New York Film Library
126 Washington Place; New York, New York

"Preface to a Life" - effects of parental attitudes Produced by Sun Dial Films, NIMH, Educational Film Library Associations; 345 S.E. 46th Street N.Y.

"Maternal Deprivation in Young Children"
Produced by Aubry and Appell, Institute National Hygiene

TEACHER EDUCATION

The Early Childhood Personnel Preparation Program at the University of Maryland Baltimore County Campus is an integrated undergraduate program. The emphasis of the Early Childhood Program focuses on a process approach as it relates the content of the dynamics of development and behavior to historical and philosophical perspectives. This content is interwoven through and integrated with the field experiences.

The goal of the program is the preparation of the "fully functioning early childhood personnel." The processes of "being," "doing," and "knowing" are the essentials of the professional content component. The major processes as stated above are related to the Early Childhood Curriculum: methods, activities and material, administration and organization of schools, and parent participation. The Early Childhood Program uses field experiences, observations, and participation as a core component to develop personal and professional qualities of the prospective teacher. Continuous assessment and counseling, plus the required process seminar, help the student become "being, knowing, doing" individuals in Early Childhood Education.

Periods of field experience and on-campus professional content begin with the sophomore year and continue until graduation. Students are encouraged to work in the Media Lab each academic year. The Teacher Competency List developed by the C.D.A. Consortium is one means of assessing student competencies in helping children. In-service workshops for supervising teachers have been planned to help them develop the skills to help students become more proficient in these competencies.

The Early Childhood Personal Preparation program encompasses four major program components: (1) The Professional Content Component: A multidimensional, integrative approach. (2) The Field-Experience Component: Diversified in regard to experience, and individualized in regard to time and experience. (3) The Process Seminar Component: A continuing experience which includes work in group dynamics and interpersonal relationships, personel and professional development. (4) The Media Laboratory Component: A laboratory well-stocked with media equipment and materials, and available for individual or group work (study experimentation, or production). Since all program eomponents are integrated, students concurrently enroll in professional content, field experience, and the process seminar at each level. Participation in the media lab occurs at each level. Most students complete the program in three years: Level 1 (10 credits) in the sophomore year. Level 11 (10 credits) in the junior year, and Level 111 (16 credits) in either semester of the senior year. However, since the program is individualized and competency based, students may proceed through the sequence at different rates. Grading is on a pass/fail basis. The program consists of 36 semester hours.

DESCRIPTION OF PROGRAM COMPONENTS

The Professional Content Component: An integrative and interdisciplinary model.

The integrative, interdisciplinary approach to the promotion of professional competence is designed in keeping with the goal of the program and in consideration of the kinds of early childhood programs and varieties of early childhood personnel needed in the wider community.

The professional content component of 15 credit hour encompasses historical, philosophical and psychological foundations, as well as all facets of the early childhood curriculum. These content areas are not taught in isolation, but are integrated with other program components (field experience, process seminar and media lab) at each level. The interdisciplinary method focuses upon a process approach to the following content:

I Dynamics of Developmental Exceptional Behavior - Age 0 through 6

II Early Childhood Curriculum Content, Methods, Materials; Process Education: Perceiving, Knowing, Communicating, Valuing, Feeling, Problem Solving and Decision Making, Creating; Functional Areas of Classroom Structuring, Activity Centers, Blick Play, Quite Time, Meals, Outdoor Play, Free Play, Water Play, Sand Play, Art

III Historical and Philosophical Perspectives

IV Administration & Organization of Schools for Young Children

V Parent Participation in Early Childhood

Field Experience Component: Field Experience
Individualized Lab
Internship

Students are involved in elements of field experience throughout the entire preparation program. Individualized experiences are planned utilizing the following criteria:

Field Placement Centers are diversified as to type and philosophical outlook for children. The basic philosophical concept of the Early Childhood Staff is child developmentalist but field experiences provide opportunities to observe a representative variety of models. Diversified experiences include several of the following:

(a) private schools and public schools
(b) urban, suburban and rural settings
(c) schools that deal with children developing normally
(d) schools that provide for special children
(e) schools that provide for mainstreaming of children
(f) schools for infant care
(g) schools that provide for early identification of learning problems

(h) day care centers
(i) nursery programs
(j) kindergarten programs
(k) headstart programs
(l) programs for the hospitalized children

Students should be able to get several of the following experiences:

(a) observing young children
(b) teaching young children
(c) working with administrators
(d) working with supervisors
(e) working with parents
(f) working with the community

The focus for the sophomore year is on exposure to many types of developmental pre-school. During the junior year the student concentrates on working in schools with differing philosophies, and those primarily concerned with exceptional development. At the end of the junior year the student chooses the school setting in which he wishes to intern during the senior year. Major thrust during the senior year is the internship and complete integration of the program components.

Processs Seminar Component

The Process Seminar is considered to be an integrative dimension of the total program and all its facets. Each semester students select one seminar utilizing an approach for self-expression which is most facilitative to meeting their needs. The seminar sessions concentrate in the following areas:

(1) Exploration og personal meaning
(2) Communication (verbal and non-verbal)
(3) Interpersonal relationships
(4) Group dynamics

Media Lab Component

The media lab is an integral part of the total preparation program. Media Lab specialists are on-going members of the interdisciplinary team in the professional content component, and the student is involved in the media lab at every level of the program. He learns to use the equipment, do video-taping, micro-teaching and produce media materials: films about children, stories, etc. During the senior year the student receives 3 credits for Media Lab participation.

During the 1974-75 program year the goals and methods of expressive education were included in the on-going Early Childhood curriculum. A description of the training in and through the expressive media is presented below.

A. Professional Content Component

The expressive media were/incorporated into and examined trhoug four of the curriculum processes presented during the first year. The processes of Feeling, Creating, Knowing and Valuing highlight expressive media. For each process students experience the process themselves, observe the process in children and relate it to child growth and development, plan an activity

to enhance the process and define the process in terms of child development and curriculum.

During the second year the expressive media are stressed in conjunction with planning for fucntional activity areas within the classroom. Included in this dramatic play, block building, sand and water play, movement and art activity. For each functional area students again experience the activity, observe it in children, plan sequential activities in the area and identify the long term and immediate goals related to it.

Level III students are expected to synthesize their previous learnings and plan for and carry out an educational program which keeps in balance the physical, emotional, social and cognitive development of children. Expressive education is highlighted as one aspect of the process.

The curriculum resources used include the following books:

Anderson & Shane, As the Twig Is Bent, Houghton Mifflin Co., 1971.

Axline, Dibs in Search of Self, Balantine Books, 1947.

Axline, Play Therapy, Balantine Books, 1947.

Baker, Let's Play Outdoors, NAEYC, 1966.

Berman, New Priorities in the Curriculum, Chas. Merrill Publishing Co., 1968.

Croft & Hess, An Activities Handbook for Teachers of Young Children, Houghton Mifflin, 1972.

Engstrom, Play; The Child Strives Towards Self-Realization, NAEYC, 1971.

Erikson, Childhood and Society, W.W. Norton & Co., 1963.

Frostig, "M.G.L." (Move, Grow, Learn), Follet Publishing Co.

Hirsch, The Block Book, NAEYC, 1974.

Kaplan, A Young Child Experiences, Goodyear Publishing, 1975.

Kellog, Analyzing Children's Art, National Press Books, 1969.

Krown, Three's and Four's Go to School, Macmillian Publishing Co., 1974.

Leeper, Good Schools for Young Children, Macmillan Publishing Co., 1974.

B. Process Seminar Component

The seminar focuses on the personal-professional growth of the student. A study of intra-and inter-personal relations, communication and group dynamics is provided experientally each semester. The expressive media have been used to facilitate self awareness in three alternate seminars.

Self Awareness through the Expressive Media: This seminar uses a variety of media such as art, drama and movement to encourage students to become aware of themselves and their own expressiveness. They are encouraged to look at their ways of dealing with themselves, others and the media.
Human Development: In this seminar experiences and media are used to encourage students to reflect on the various developmental stages from birth to old age. They are encouraged to reflect on their own development as well as development in general.
Self Awareness Through Children's Literature: Themes in children's literature, such as love, hate, rivalry, being different, meeting challenge, facing physical and mental handicaps, are explored in relation to experiences with childrens books and drama.

C. Media Lab Component

Through media lab experiences students become comfortable in using paints, clay, crayons, collage, and other art materials. They are encouraged to try out various recipes such as those for play dough or texture paint, which can pvovide interesting alternative activities with children.

D. In-Service Education

A number of courses directed towards expressive education are being offered as in-service courses for pre-school teachers involved with undergraduate students. These include the following:

Play and Personality Development: This course is designed to help adults better understand the meaning of child's play. Major themes of emotional development are highlighted as the class examines differences between free play and structured play activity, dramatic play, creative dramatics, roleplaying, puppertry. Differences between developmental play and therapeutic play are examined. Techniques to expand the adult's role in child's play are highlighted. First hand play experience allows participants to better understand effects of different play activities.

Themes in Children's Literature: Books serve children as they serve adults: as a source of information, comfort, pleasure and beauty. In this course participants examine the many themes in children's literature such as love, hate, rivalry, being different, meeting challenge, facing physical and mental handicaps, living with only one parent. The range of books from picture books to folk tales, fantasies, fiction, realistic books are read and discussed in terms of the themes and developmental needs of children. Criteria for selecting good books for children are discussed.

Psychosocial Human Development: Through experience, reflections, discussions and readings, students study the various psychosocial stages of the human life cycle. Attention is paid to the importance of the early childhood stages for both children and adults. Students also look at the interplay of adults and children in terms of their respective positions in the human life cycle and are encouraged to reflect upon their own present and earlier positions in human life cycle and their interactions with their students who are in developmentally different stages.

SUMMARY

The two programs presented herin reflect the overall training programs for educational personnel as well as the specific experiences relevant to professional skill development in expressive education. The contextual base of the programs is seen as a vital source for the development of intra- and interpersonal functioning of adults involved in expressive media experiences with children, whether in a therapeutic or classroom role. Many of the experiences described can probably be freely adopted to other training situations. There are, additionally, an ever widening range of resources to aid individuals and groups wishing to extend their potentials in these directions. The final section of this report rather than containing the usual bibliography of references, is comprised of a variety of those resources which have been helpful in the development of the training programs and can provide ways to begin or expand efforts in this approach to education.

CHAPTER FOUR

RESOURCES

The first three chapters of this report explore some ways of looking at basic concepts in expressive education and training for educational personnel. In this section a variety of resources are identified in the hope that they will provide additional stimulation and some assistance to the reader who wishes to further extend both knowledge and skills in this area. Included in the resources are books with both theoretical and practical approaches to expressive education, films on child development and the creative arts, and some recipes, materials and recordings which are useful in beginning to work with children. Lastly, a number of organizations are identified which are sources of additional publications or activities relevant to expressive education.

RESOURCES IN CHILD DEVELOPMENT AND EXPRESSIVE MEDIA

Anderson, R. As the Twig is Bent: Readings in Early Childhood Education. Boston: Houghton Mifflin Co., 1971.

Andrews, G. (Ed.) Creative Rhythmic Movement for Children. Prentice-Hall, New Jersey, 1954.

Anker, et, al. Teaching Children As They Play. Young Children, 29(4) pp. 203-213, May, 1974.

Association for Childhood Education International. Color Book Craze. 3615 Wisconsin Avenue, N.W., Washington, D.C. 20016.

Association for Childhood Education International. Learning About Role Playing for Children and Teachers. 3615 Wisconsin Avenue, Washington D.C. 20016.

Association for Childhood Education International. Let's Make a Picture. 3615 Wisconsin Avenue N.W. Washington, D.C. 20016.

Association for Childhood Education International. Play-Children's Business: Guide to Selection of Toys and Games. 3615 Wisconsin Avenue, N.W. Washington D.C. 20016.

Bell, F. Let's Create. Available from the Teacher's Bookshop, Educational Arts Association. P.O. Box 158. Cambridge, Mass. 02140.

Canner, N. . . . And a Time to Dance. Boston: Beacon Press, 1968.

Carpenter, & Shipley, F. Freedom to Move. Available from National Education Association, Washington, D.C. Eric ED. 020778, 1962.

Dauer, V.P. Essential Movement Experiences for Pre-School and Primary Children. Minneapolis, Minnesota: Burgess Pub. 1972.

Davis, M.A. Understanding Body Movement: An Annotated Bibliography. New York: Arno Press, 1972.

DiLeo, J.H. Children's Drawings as Diagnostic Aids. New York: Brunner/ Mazel, 1970.

DiLeo, J.H. Young Children and Their Drawings. New York: Brunner/ Mazel, 1970.

Dimondstein, G.S., Prevots, N. Development of a Dance Curriculum for Young Children ERIC ED 032936.

Erikson, E.H. Childhood and Society, Chapter 6, "Toys and Reasons". New York: W.W. Norton, 1963.

Expressive Art Therapy. Pittsburgh, PA: Pittsburgh Area Preschool Association, (8)2, Nov, 1974.

Flavell, J.H. The Developmental Psychology of Jean Piaget. New York: D. Van Nostrand, 1963.

Frank, L. Play in Personality Development American Journal of Orthopsychiatry, (25), 1955.

Furth, G. & Wachs, H. Thinking Goes to School: Piaget's Theory in Practice. Oxford Press, 1974.

Garai, J.E. The Humanistic Approach to Art Therapy and Creativity. New Ways, (1)2, Jan-Feb, 1975, p.2.

Gardner, H. The Arts and Human Development. New York: John Wiley and Sons, 1973.

Gesell, A. The First Five Years of Life: A Guide to the Study of the Preschool Child. New York: Harper, 1946.

Gillies, E. Creative Dramatics for All Children. Washington, D.C.: Association for Childhood Education International, ERIC ED 091771.

Goodridge, J. Creative Drama and Improvised Movement for Children. Available from the Teacher's Bookshop. Educational Arts Association. P.O. Box 158 Cambridge, MA. 02140.

Haberman, R. & Smith K. Creative Movement with Preschool Children. unpublished paper, University of Pittsburgh, Pittsburgh, PA: 1974.

Haggerty, J. Please Can I Play God? Indianapolis: Bobbs Merrill, 1967.

Hartley, R. E. & Goldenson, M. The Complete Book of Children's Play. New York: Thomas V. Crowell Co., 1963.

Henry, M.W. (Ed). Creative Experiences in Oral Language. Champaign, ILL: National Council of Teachers of English, ERK ED 18408, 1967.

Herron, R. & Sutton-Smith, B. Child's Play. New York: John Wiley,

Ilg, F. & Ames, L. The Gesell Institute's Child Behavior from Birth to Ten. New York: Harper & Row, 1955.

Isaacs, N. A Brief Introduction to Piaget. New York: Schocken Books, 1960.

Kampamn, L. Creating with Puppets. Available from the Teacher's Bookshop Educational Arts Association. P.O. Box 158, Cambridge, MASS. 02140.

Kellogg, R. Analyzing Children's Art. Palo Alto CA: National Press Books, 1970.

Kellogg, R. The Psychology of Children's Art. New York: CRM-Random House, 1967.

Kosinski, L. (Ed). Readings on Creativity and Imagination in Literature and Language. Champaign, ILL: National Council of Teacher's of English, ERIC ED 040177, 1968.

Kramer, E. Art as Therapy With Children. New York: Schocken Books, 1971.

Laban, R. The Mastery of Movement. Available from the Teacher's Bookshop Educational Arts Association, P.O. Box 158, Cambridge, MASS. 02140

Liepmann, L. Your Child's Sensory World. Baltimore: Penguin Books, 1974.

Lederman, R. Anger and the Rocking Chair. New York: McGraw-Hill, 1969.

Lowenfeld, V. & Brittain, W. Creative and Mental Growth. New York: Macmillan, 1965.

Lowndes, B. Movement and Creative Drama for Children. Available from the Teacher's Bookshop. Educational Arts Association, P.O. Box 158, Cambridge, MASS. 02140.

McIntyce, B. Source Book of Selected Materials for Early Childhood Education in the Arts. Washington, D.C.: Central Atlantic Regional Educational Lab, ERIC ED 033746.

Montgomery, C. What Difference Does Art Make in Young Children's Learning. Available from Early Childhood Education Council of New York, c/o Corner School, 150-03 Bayside Avenue, Flushing, New York, 11354.

Millar, S. Psychology of Play. Baltimore, MD: Penguin Books, Inc., 1968.

National Education Association, Creativity. Washington, D.C.: Sales Section 142, 1201 16th Street N.W. 20036.

North, M. Body Movement for Children: An Introduction to Movement Study and Teaching. Available from the Teacher's Bookshop. Educational Arts Association, P.O. Box 158 Cambridge, MASS. 02140.

Piaget, J. Play Dreams and Imitation in Childhood. New York: W.W. Norton, 1962.

Rhyne, J. The Gestalt Art Experience. Monterey ,Calif: Brooks Cole Publishing Company, 1973.

Roundey, W. G. & Wheeler, F. E. Creative Drama. Lincoln, Nebraska: Nebraska State Department of Education, Lincoln Division of Instructional Services, ERIC ED 089389.

Shakesby, P. S. Child's Work: A Learning Guide to Joyful Play. Philadelphia: Running Press, 1974.

Sharpham, J.R. Creative Drama. New Ways. (1)1, Nov-Dec., 1974.

Smilansky, S. The Effects of Socio-dramatic Play on Disadvantaged Children. New York: John Wiley and Sons, 1968.

Way, B. Development Through Drama. New York: Humanities Press, 1967.

Weisbrod, J. Shaping a Body Image Through Movement Therapy. Music Educators Journal, (58)8, April, 1972, pp. 68-69.

Wethered, A.G. Movement and Drama in Therapy. Available from the Teacher's Bookshop. Educational Arts Association, P.O. Box 158, Cambridge, MASS. 02140.

Woods, M.S. "Make Believe": An Important Affair. New Ways, (2), Jan-Feb., 1975, p. 15.

BOOKS WITH PRACTICAL IDEAS FOR CLASSROOM ACTIVITIES

Caney, S. Steven Caney's Play Book. New York: Workman Pub. Company, 1975.

Cherry, C. Creative Art for the Developing Child: A Teacher's Handbook for Early Childhood Education. Belmont, CA.: Lear Siegler, Inc., 6 Davis Drive, ERIC ED 088612, 1972.

Cherry, C. Creative Movement for the Developing Child: A Nursery School Handbood for Non-Musicians. (Rev. ED). Belmont CA: Lear Siegler Inc. Fearon Publ. 6 Davis Drive, 94-02, ERIC ED 088611, 1971.

Cole, A. Haas, C., Bushnell, F., & Weinberger, B. I Saw a Purple Cow and 100 Other Recipes for Learning for Parents and Teachers. Boston: Little, Brown, 1972.

Complo, J.M. Dramakinetics in the Classroom: A Handbook of Creative Dramatics and Improvised Movement. Available from the Teacher's Bookshop Educational Arts Association P.O. Box 158, Cambridge, MASS. 02140.

DeMille, R. Put Your Mother on the Ceiling: Children's Imagination Games. New York: Viking Press, 1965.

Edwards, C. Creative Dramatics. Dansville, New York: The Instructor Publication, Inc., 1972.

Exiner, V. & Lloyd, J. Teaching Creative Movement. Available from the Teacher's Bookshop. Educational Arts Association, P.O. Box 158, Cambridge, MASS. 02140.

Fiarotta, P. Sticks and Stones and Ice Cream Cones: Craft Book for Children. New York: Wookman Publishing Company, 1973.

Hildebrand, V. Adding Creativity to the Curriculum. Forecast for Home Economics. (20)3, November, 1974, pp. 28-29.

Rhythmic Activities for Classroom. Dansville, New York: Instructor Publications, Inc.,

Lambert, C. & Christensen, S. What a Child Can Do. Boulder, Colorado: Pruett Press Inc., 1964.

Linse, B. Arts and Crafts for All Seasons. Belmont, Calif.: Fearor Publishers.

May, M. (Ed). Sunset Crafts for Children Ages 5-12. Menlo Park, Calif.: Lane Books.

McDonald, P. & Brown, D. Creative Art for Home and School. Los Angeles: Dunor Publishers, 1961.

Mendelson, M. Eighteen Body Plays for Primaries. Instructor, March, 1969.

National Association for the Education of Young Children. The Idea Book (set of 5 booklets). Washington, D.C.: National Association for the Education of Young Children, ERIC ED 091053, 1973.

Nelson, E.L. Movement Games for Children of all Ages. New York: Sterling, 1975.

Osborn, D.E, & Haupt, D. Creative Activities for Young Children. Detroit, Michigan: Merrill Palmer Institute, 1964.

Randall, A.& Halverseen, R.E. Painting in the Classroom. Belmont, CA: Fearon Publisher.

Shoemaker, R.M. All in Play: Adventures in Learning. New York: Play Schools Association 120 W. 57th Street, 11019.

Silverblatt, I. Creative Activities: A manual for Teachers of Pre-school Children: Cincinnati, Ohio: P.O. Box 16005.

Wirtenberg, P.Z. All Around the House Art and Craft Book: Boston: Mifflin Co., 1969.

Woods, M.S. Creative Dramatics. Washington D.C.: National Education Association, 1201 16th Street N.W. 20036.

Young, J. Woodstock Kids Crafts, 6-93 1/2. Indianapolis: Bobbs-Merrill, 1974.

REPRESENTATIVE RESOURCE ORGANIZATIONS IN EXPRESSIVE EDUCATION

Association for Childhood Education International; 3615 Wisconsin Avenue N.W. Washington, D.C. 20016

Committee on Research in Dance (CORD) c/o Dr. Patricia Rowe New York Drive, Washington Sq. Department of Dance Education, New York, N.Y. 10003

Creative Education Foundation (CEF) 1300 Elmwood Avenue Buffalo, N.Y. 142222

Early Childhood Education (ERIC Clearinghouse) University of Illinois 805 W. Pennsylvania Avenue, Urbana, Illinois 61801

Educational Arts Association and Advisery for Open Education 90 Sherman Street, Cambridge, MA. 02140

ERIC (Educational Resources in Information Center) ERIC Information Clearing House, Department of Health, Education and Welfare. National Institute of Education, Washington, D.C. 20208

NAEYC - National Association for the Education of Young Children 1834 Connecticut Avenue, N.W. Washington, D.C. 20009

National Education Association (NEA) 1201 16th Street N.W. Washington, D.C. 20036

Ways and Meanings Place, Boas Elementary School of Harrisburg PA. 17102 Learning Center for asthetic education sponsored by the arts & humanities division of Pennsylvania Department of Education.

Local Pittsburgh Organizations

PAPA, Pittsburgh Area Pre-School Association North St. Clair Street
Pittsburgh, PA. 15206

Pittsburgh Association for the Arts in Education and Therapy c/o Nancy Elman Counse
Education Program, University of Pittsburgh, PA. 15260
Group for interested persons in all of the creative media to share ideas
and resources.

MATERIALS

1. Creative Dramatics

Dress up clothes
Men's, Womens, Nurses, Fireman, Policeman, Workman, Indian, etc.
Hats, Scarves, (for dance and drama)
Sheet or blanket, (can be placed over two chairs or small talbe,
or can be used alone)
Mirror
Rubber bendable animals-farm and wild
Rubber bendable people-family and authority figures
Puppets
Masks
Play House -- with furniture for various rooms Kitchen , Bathroom, Bedrooms.
Household play equipment -- Kitchen equipment, Doll beds, Broom and Dust
Pan.
Sandbox

2. Creative Movement

Instruments - Sand Blocks, Rhythm Sticks, Bells, Triangle, Tambourine,
Shakers - (can be made with plastic containers or tin plates taped
together and filled with dry beans), Drum, Cymbals (can use two tin
plates).
Jersey stretch band
Record Player or Cassette Tape Recorder
Records or Tapes

3. Art (See Recipes)

Tempera paint
Finger Paint
Paper - various sizes and colors
Paste
Scissors
Popsicle sticks
Modeling clay
Clay
Play dough
Crayons
Chalk
Paint Brushes - various sizes
Tongue depressers

3. Art (See Recipes)

Found materials - cloth scraps, cotton, macaroni, dried beans, string, yarn
Sand paper
Screen and tooth brushes
Corrugated cardboard
(In Pittsburgh-William G. Johnston Co. Ridge Avenue is a school supply house willing to sell at a good price to private individuals).

RECIPES

1. Paste

1 cup flour
1/2 cup H_2O
mix till creamy, stores well sealed. (for more durable pastes add 1/2 cup flour to 1 cup boiling water, stir over low heat till thick/shiny

2. Salt and Flour Play-Dough

1 1/2 cup flour
1/2 cup salt
1/2 cup water
1/4 vegetable oil (keeps mixture from hardening; omit oil if you desire product to be hard).
Food coloring

3. Cornstarch Modeling Mixture

1/2 cup cornstarch
1/2 cup boiling water
mix, beat over low heat until mixture is too stiff, when cool knead until smooth. Food coloring or paint when dry.

4. Flour clay

2 cups flour
1 cup salt
1 Tbs. powdered/alum
1/2 cup water
Mix and add food coloring, keep wrapped in a moist cloth and it will remain workable for several weeks.

5. Paste Jewelery Modeling Mixture

3/4 cup flour
1/2 cup cornstarch
1/2 cup salt
Mix in bowl-add warm water gradually until mixture forms stiff dough. Dust with flour to reduce stickiness, roll in ball for beads, pierce with tooth picks and dry.

6. Salt Painting - a heavy, interesting texture

1/2 cup liquid starch
1/2 cup water
2 cups salt
add tempera or food coloring for color.

7. Finger paint

1 cup flour
1/2 cup water
Mix flour and water with an equal amount of liquid detergent or liquid starch add food coloring or dry tempera.

8. Finger paint #2

Put dry tempera paints into shaker containers. Put luquid starch directly onto paper Children can use starch cans to shake paint onto starch. Paint as with finger paints.

9. Tempera Paint Uses

Tempera and liquid soap covers waxed surfaces, glass, metal. Adding a bit of evaporated milk gives creamy consistency and slight shine. One or two drops of oil of cloves or wintergreen prevents spoilage. Tempera and glue and sand or coffee grounds can be used for a texured paint.

10. Soap Painting

Beat Soap flakes and water to consistency of whipped cream. Add color Paint on paper.

11. Chalk

a. Chalk on wet paper or dry paper
b. Chalk on paper covered with liquid starch
c. Chalk on paper covered with buttermilk
d. Chalk soakes in 2 parts sugar and 1 part water for 10 minutes
e. Rub chalk in sale to color salt. Then use salt for textured or salt painting made by dropping salt on design created on paper with paste or rubber cement.

REPRESENTATIVE CHILDREN BOOKS FOR DRAMATIC IMPROVIZATIONS

Brown, Margaret M. The Indoor Noisy Book. New York: Harper, Row, 1952.

Carlson, B. Let's Pretend It Happened to You. Wells, Nashville Abingdon Press, 1973.

Cole, William, C. Frances Face-Maker, World, 1972.

Dobbs, R. No Room. New York: Coward-McCann, Inc., 1944.

Flack, M. Ask Mr. Bear. New York: Macmillan Co., 1958.

Kase, C. R. Stories for Creative Acting. New York: Samuel French, inc., 1961.

Valjavac, M.D. The Magic Ring, A Picture Story from Yogoslavia: Cleveland: World Publishing Company, 1968.

Ward, W. L. Stories to Dramatize. Kentucky: Children Theater Press, 1942.

Zemaeh, H. Nail Soup. Chicago: Follett Publishing Co., 1964.

REPRESENTATIVE RECORDS FOR EXPRESSIVE MOVEMENT

Attwood, K. G. Memories of Steam: A Collection of Steam Locomotive Stereophonic Recordings.

Dukas, B. The Sorcerer's Apprentice.

Fodeba, K. The Voices and Drums of Africa.

Grofe', The Canyon Suite: "On the Trail".

Haydn, F.J. Symphony No. 94 in G Major: "Surprise".

Maxwell, B. The Language and Music of the Wolves.

Moussorgsky, M. Pictures at an Exhibition.

Ovation, Sound Effects Vol 4-Sounds of Road.

Ravel, M. Bolero.

Rimsky - Korsakov, The Flight of the Bumble Bee.

Schubert, F.P. Symphony No. 8, B Minor (Unfinished.)

Schumann, R. Symphony No. 1 in B Flat, Op. 38 "Spring".

Sousa, J. P. Semper Fidelis Stars and Stripes Forever.

Strauss, J.Jr. Merry Widow Waltz and other Music of Lehar and Strauss

Syntonic Research, Inc., Environments discs 1-8- the wild side of nature, dawn and dusk, ultimate heart beat, wind in the trees, be-in capsychoacustic experience, wood masted sailboat, a country stream, thunderstorm, gentle rain in a pine forest.

Tchiakowsky - Nutcracker Suite

Catalog: Best Records, Books, Rhythm Instruments for Early Childhood. Children's Music Center, Inc., 5373 West Pico Blvd. Los Angeles, CA. 90019

FILMS

A Long Time to Draw: Part 3 Six-Seven-and Eight-Year Olds-Society of Children: (b&w 27min) Newbury Audio-Visual Film Library Western Psychiatric Institute and Clinic, Pittsburgh, PA. 15213 (Six, Seven and Eight Years Olds at Play.)

A Study in Human Development Part IV: Newbury Audio-Visual Film Library, Western Psychiatric Institute and Clinic. Pittsburgh, PA. 15213, (story of a boy's growth, his physical and behavioral characteristics-three years to five years.)

Children's Play (27 min) Child Development Series, Carnegie Library of Pittsburgh, District Film Center. (5-8-11 Year Olds at Play.)

Children and the Arts: Rubin, J.A. (Color-22 minutes) Pittsburgh Child Guidance Center, 201 De Soto Street. Pittsburgh, PA. 15213 Activities in all arts music dance art, and drama. A Model Cities creative Arts Program for Young Children.

Children Are Creative: (10 min-color) Central Washington State College Art Department, Hillman Library University of Pittsburgh, (Help stimulate and develop creativity not by directing but by providing suitable environment.)

Children Who Draw: (38 min-color) art activities of first grade children in Tokyo, Carnegie Library of Pittsburgh, District Film Center. (Impact of creatives activities on their developing personalities.)

Crayon: ACI Films, 1966 (15 min-color) Hillman Library University of Pittsburgh, (shows the versatility of crayon as an art medium and wide range of expressive possibility.)

Development of the Child; Cognition: Harper and Row 1972; (30-min color) Hilman Library, University of Pittsburgh; (Developmental changes in preception, memory, evaluation and reasoning are examined as well as Piaget's stages of intelligence.)

Development of the Child; Language Development: Harper and Row 1972, (20-min color); Hillman Library, University of Pittsburgh, (Child's language process in first four years.)

Early Expressionists: (15-min color) MTPS #9133; Order from Modern Talking Picture Service; (creative expression of children.)

Eye of the Beholder: Stuart R., 1955 (24 min) Hillman Library, University of Pittsburgh, ("No two people see the same thing in the same way. We see what we want to see; hear what we want to hear.")

Fantasies and Children: (b&w 58-min) Newbury Audio-Visual Film Library, Western Psychiatric Institute and Clinic, Pittsburgh, PA. 15213, (Fantacy world of small children, mostly pre-school.) Emphasis is placed on the need for the adults to realize its existence and understand it.

From Sociable Six to Nosiy Nine: (b&w 22 min) Newbury Audio-Visual Film Library, Western Psychiatric Institute and Clinic, Pittsburgh, PA. 15213 (Behavior from 6-9, grades first through third.)

From Ten to Twelve: (b&w 26 min) Newbury Audio-Visual Film Library, Western Psychiatric Institute and Clinic, Pittsburgh, PA. 15213 (Behavior of a 10, 11, and 12 year old boy and girl.)

Frustrating Four and Fascinating Fives: (b&w 22 min) Newbury Audio-Visual Film Library, Western Psychiatric Institute and Clinic, Pittsburgh, PA. 15213 (Behavior of a Boy from 4-5 at home and in school.)

Looking for Me: Alder J. Available from Maurice Falk Medical Fund, Grant Building Pittsburgh, PA. 15219; (b&w 27 min), dance therapy with normal and autistic children.

Piaget's Developmental Theory-Classification: Davidson Films 1967; (17 min-color) Hillman Library, University of Pittsburgh, (Children between 5-12 are presented, individual interviews.)

Playing -Pretending: Spontaneous Drama with Children: Irwin, E.C., (b&w 20 min) Pittsburgh Child Guidance Center, 201 De Soto Street Pittsburgh, PA. 15213. (Descirbes different forms of spontaneous drama with primary and elementary age children.)

Principles of Development: (17 min) Child Development series :Carnegie Library of Pittsburgh, District Film Center. (Growth in mentalphysical characteristics of children infancy to adolescence.)

To Move is to Be Alive: Bernstein, P., (b&w 20 min) Pittsburgh Child Guidance Center, 201 De Soto Street Pittsburgh, PA. 15213. (Illustrates the oretical approach in dance/movement therapy based on normal development.)

We'll Show You What We're Gonna Do! Rubin, J.A. (b&w 30 mins) Pittsburgh Child Guidance Center, 201 De Soto Street Pittsburgh, PA. 15213, (Exploratory art program with blind and handicapped children (ages 4-14).)

Why Man Creates: SAUI Bass Assoicaties 1968; (20 min-color) Hillman Library, University of Pittsburgh. (A series of explorations, episodes and comments on creativity.)